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DUDLEY, BARRY S. A Visual Design for Dark of the Moon by Howard Richardson and William Berney. (1971)  
Directed by Dr. David R. Batcheller. Pp. 107.

The purposes of this thesis are to present records of: (1) the designer's research and technical analyses that guided his designs; (2) the technical production; and (3) the designer's introspective criticism of the technical production.

Part I contains the preliminary research which attempted to find a background in folklore or folksong, and reports the designer's concepts for the designs of settings, lighting and costumes, as well as special effects and special makeup.

Part II is a production record containing photographs of the designs, construction drawings, elevations, and scenery, costume and lighting plots used for the production.

Part III reports the designer's critical evaluation of the technical production including notation on changes and modifications he would make for a future production of Dark of the Moon.

A VISUAL DESIGN FOR DARK OF THE MOON

BY HOWARD RICHARDSON AND

WILLIAM BERNEY

by

Barry S. Dudley

A Thesis Submitted to  
the Faculty of the Graduate School at  
The University of North Carolina at Greensboro  
in Partial Fulfillment  
of the Requirements for the Degree  
Master of Fine Arts

Greensboro  
1971

Approved by

David R. Batcheller  
Thesis Adviser

APPROVAL SHEET

This thesis has been approved by the following committee of  
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April 26, 1971

Date of Examination



#### ACKNOWLEDGMENTS

This designer wishes to express his appreciation to the members of his committee--especially to Dr. David R. Batcheller as Thesis Advisor. Most grateful appreciation is expressed to those members of the various crews who gave their time and energies to the technical aspects of the production.

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## PART I

## RESEARCH AND DESIGN



## PART I

## RESEARCH AND DESIGN

The Research Approach

Dark of the Moon by Howard Richardson and William Barney seems to have surely been inspired by an old legend of the mountains. The story presented in the "Ballad of Barbara Allen" and told by the play contains such a definite "flavor" in keeping with old legends that it is almost inconceivable that it came from any other source. This, at least, was the idea prevailing as research into the play was begun. Various reviews and articles about the play upheld the belief of its old legend origin. William DuBois writes ". . . the authors used a familiar mountain legend . . . simply because this was part of their own backgrounds."<sup>1</sup> An article in Theatre Arts Magazine says "once again, . . . , American folksong material has been drawn on for the substance of drama."<sup>2</sup> Indeed, the famous critic, Stark Young, reports "the beginning of the idea derives, . . . , from one of the many ballads brought over with the first settlers and still current in the Southern mountains."<sup>3</sup> In addition there were four other articles found

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<sup>1</sup>William DuBois, "A Couple of Southern Cousins," New York Times, April 1, 1945, section 2, p. 1.

<sup>2</sup>Rosamond Gilder, Theatre Arts, (May, 1945), p. 262.

<sup>3</sup>Stark Young, "Varieties of Legend," New Republic, 112, (April 2, 1945), p. 447.



which attribute the story to mountain legend and/or folksong.<sup>4</sup>

With the idea of finding the folk-song of story which originally inspired the authors, the designer began a search through many works on North Carolina mountain legends and mountain legends in general. Although many versions of a "Barbara Allen" ballad were found, none of them had any remote connection with the story other than the duplication of the name. Assuming next that the story of Dark of the Moon may have come from one of the many versions of the poem "Bonnie Barbara Allen," dating back to fifteenth century English and Scottish poetry, this source was investigated. Again, however, the attempt to draw parallels between the many versions of this poem and "The Ballad of Barbara Allen" contained in Dark of the Moon reveals not even the slightest connection.

At this point the designer was convinced that the play, and the ballad contained therein, were purely creations of the authors' imaginations. It was not until nearing the end of his research that the designer was to find any verification of this conviction, a letter written to the New York Times newspaper by a friend of Howard Richardson. This friend, John T. Boyt, had been at the State University of Iowa and was the designer for the original production of the play then called Barbara Allen. Boyt writes "at that time Mr. Richardson

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<sup>4</sup>"Theatre," Newsweek, 25, (March 26, 1945), 88.

"The Theatre," Time, 45, (March 26, 1945), 70.

J. W. Krutch, "Drama," Nation, 160, (March 31, 1945), 370.

B. Baxter and C. Munro, "Dark of the Moon," World Review, (May, 1949), 21.

told me . . . that there was no legend about John the witch boy, nothing at all similar. The use of the name Barbara Allen? For connotation's sake." As for the ballad, Boyt reports ". . . someone felt it necessary to concoct an artificial set of words for a ballad and pass them off as one of the two hundred-odd variants of the folksong 'Barbara Allen.'"<sup>5</sup>

It would appear then, at least to this researcher, that the authors, possibly for reasons of publicity, tried to pass their work off as the dramatization of an old folksong when in truth the play and the ballad therein are products of their own creativity.

#### The Design Approach

The research into folklore was not fruitless, however. Although nothing had been found that bore any resemblance to the play, the information, and more than that, the "feel" for the quality of folklore acquired from this study had given the designer a feeling for the communication his settings should make. It may be more correct to say that the research served to guide the designer through the several design approaches considered for the play to the one which he felt best fitted the play.

#### Settings

Much thought and many mental images of the possibilities for the design had come to the designer beginning with his first reading

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<sup>5</sup>John T. Boyt, "Letters to the Editor," New York Times, April 8, 1945, section 2, p. 2.

of the script. Through subsequent re-readings of the script many other ideas presented themselves to the designer until it was felt that some preliminary sketches were necessary to help visualize the thought process. The sketches were first approached with the idea of having a setting so designed that it communicated the idea of the play as it stood in space. In this approach, it was thought that the setting should communicate the concept of "superstition mountain," that eerie place where witches roam, conjur, and consort with the elements and vermin. The visual design at this time was one of simplified realism using the forms of cut-down and fragmentary settings, and one which failed to satisfy the designer's wishes.

After more readings of the script, it was decided to attempt to stage the entire play in a simultaneous setting to allow a smooth transition of the scenes. Again, rough sketches proved to the designer that this was not what he sought.

A new beginning and numerous re-readings of the script led the designer to another approach. With this approach the designer also considered the words of Jones.

A stage setting has no life of its own. Its emphasis is directed toward the performance. . . . The actor adds [to the setting] the one element that releases the hidden energy of the whole. Meanwhile, wanting the actor, the various elements which go to make up the settings remain suspended, as it were, in an indefinable tension. To create this suspense, this tension, is the essence of the problem of stage designing.<sup>6</sup>

The design concept which now began to form can be categorized only as formalism. It evolved through a consideration of the requirements

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<sup>6</sup>R. E. Jones, The Dramatic Imagination (New York: Theatre Arts Books, 1941), pp. 70-72.

of the script and the acting space needed by the actors coupled with the feeling that the mountain is ever-present and overbearing and suppressive to the people of the valley and especially to the leading characters, John and Barbara.

The impact one gets from reading the play is that the mountain is the symbol or embodiment of evil. It is a place where the valley people do not roam. They accept it as the habitat of the conjur people and witches, in whom they firmly believe. The mountain, then, is inseparably linked with the conjur people and witches, and the people of the valley constantly refer to one of these elements throughout the play. It is, therefore, felt that the mountain is ever-present and ever-suppressive to the people of the valley. When Witchboy makes his bargain with Conjur Woman to become human, the mountain becomes the symbol of a threat to his remaining human and in the end is his downfall. The mountain must be all-encompassing and overbearing throughout the play. It must always be there as the symbol of dominance--of the valley people--then of John and, in connection with him, of Barbara Allen.

Because of this feeling the concept evolved to make the mountain appear massive and to construct an arch or tunnel under the mountain as the unifying, but separating, element of the mountain and the valley. One of the reasons for rejecting the idea of a simultaneous setting had been based on the fact that although complete unification could be achieved, no separation was possible. With a simultaneous setting there was, as it were, too much unification. Although the mountain is ever-present, it is separate from all of the valley settings. The

arch-tunnel effect seemed to be the solution to the unification but separation effect needed.

Since the mountain is the central element, it is the first part of the setting to be considered. It is conceived in terms of simple lines, and as previously mentioned, quite formalistic in concept. The acting area on top of the mountain will be raised to a height of 13 feet by means of the use of construction scaffolding two frames high on each side with a putlog 22 feet long for the expanse over the arch-tunnel area. This will then be platformed and access will be achieved by a ladder at stage left and a steep ramp stage right. Two smaller triangular ramps will be placed in front of the long ramp for use as on-stage access to the long ramp.

The front of the scaffolding, putlog, and ramps will then be covered with flats covered with "flame-textured" styrofoam. The "flame-texturing" will resemble the contours and crevices of a rock formation. The edges will be cut in a stylized jagged effect which in addition to providing the correct line for the tension presented in the play, will join with the "flame-texturing" to supply the rugged mountain rock appearance needed.

In considering the other settings representative of the valley locations, it is felt that the simplistic line must be carried through as any other approach will separate these settings from the central mountain element. The specific lines desired in these valley settings are a simple horizontal base line in keeping with the horizontal base line of the mountain but decorated with the jagged line as the unifying element. In the square dance and general store scenes, the



horizontal line will be used entirely with the setting placed under and in front of the jagged cut-out arch-tunnel of the mountain, preserving the use of both lines. The setting for the Allen cabin, conceived in terms of the simple horizontal line, needs the addition of the jagged line to tie it to the mood of the play. The idea of representing it as set on a jagged cliff promises to be the solution. The jagged cliff effect under the Allen cabin porch will also provide space for camouflaging the witches who, according to the script, appear in a tree during the scene. It is felt that to camouflage the witches in plain view will be more effective to the mood sought when the witches reveal themselves by movement. It is also felt that, although trees are called for by the authors in several scenes of the play, the necessary sharpness of the stylization of the trees demanded by the approach chosen would not only suggest too much by themselves but would not be in harmony with the contours of the human body. It was suggested to the director that the witches be posed to suggest the silhouette of a tree, thus having the actors complete, and as the witches spring into action, literally bring the setting to life.

The clearing-in-the-woods scene which begins Act II needs only a chopping block, a log to cut, a woodpile and an ax. It is felt that to use any other scenic element is to break the simplistic line previously set up. The scene will need some element to unify it with the other settings, however. The solution here may be found in the type of ax chosen. Although a woodsman's ax is the obvious type, a bush ax is just as logical and certainly more mood evoking, in addition to providing the jagged line, which is the unifying element sought, in the blade of the ax.

The scene in John and Barbara's cabin presents to this designer a sense of openness as the abode of these characters, in a way the freest characters in the play. It also needs the jagged line but with the suggestion of the precipitous, overbearing mountain. For this reason a stylized fireplace will be used in lieu of the stove called for in the script and a high, pointed and precipitous headboard will be designed for the bed.

For the climactic church scene, it is felt that the jagged line should be emphasized over the horizontal line. For this reason, it will be placed in front of the jagged arch-tunnel of the mountain where placement will also provide weight and suppression. The central element of this particular setting is the pastor's rostrum and because of his dominance of his flock, it is conceived in terms of the precipitous-jagged line. The rostrum will, therefore, be raised and projected out over the "mourner's" bench to bear down on those sitting there and to cause the members of the congregation who face it to have to lean back on their benches to see the preacher as he stands there. The benches are conceived as rough-hewn lumber with jagged ends and cut-branch type legs to tie them into the setting.

In general, all visible surfaces of the scenery will be covered with styrofoam, painted black, and "fire-textured" to resemble rock. The "fire-texturing" will burn away some of the black paint leaving the light blue color of the styrofoam as highlight and giving the best resemblance of rock effect when viewed from the auditorium.



### Costuming

With the black background of the settings, color of costumes is the primary consideration. Since the designer feels that the time in which the play is set is not important, he quickly accepted the director's request that the costumes revolve around the full, floor-length skirts of the turn-of-the-century period. With this aspect in mind, consideration of the characters for color and for particular costume features will follow.

The Conjur Man and Conjur Woman are to be represented as earth-elements and therefore earth-colored. They will be costumed as reddish-brown, rust colored "blobs" with full white wigs.

The Witches (including John) should be costumed completely in black. This is for the purpose of having them blend in with the setting for mood. Since they are lithe, supple characters, they should wear leotards and tights as a base garment. These should be decorated with a V-neck applique of black lamé, carefully designed jagged net streamers from the arms for an almost bat-wing effect, and net cutouts on the sides of the body to emphasize the lithe forms. The jagged wings will be constructed out of black scrim material for the especial translucency that will be produced by this layer of scrim in front of the lighted cyclorama.

Although John comes to the valley as a human, he still possesses some of his witch-like powers and it is felt that his costume should show this by retaining some feature of his witch costume. He will, therefore, wear an open-necked shirt reminiscent of the lamé applique of the witch costume, and tight black pants. Later, as he becomes more

familiar with human ways, he will acquire shoes and button the shirt front. It is hoped that a breakaway costume can be constructed for the final scene of the show when John loses his human condition and again becomes a witch.

All of the teenage boys and younger men will wear dungaree-type blue jeans with rolled-up cuff. Of this group, Hank Gudger will have a green flannel shirt and go barefoot. Marvin Hudgins, the town bully, will have a bright red flannel shirt and heavy boots. Burt Dinwitty, Marvin's young follower, will wear a more subdued red flannel shirt and be barefoot. Floyd Allen will be costumed in a blue-checked flannel shirt and go barefoot.

Of the older men, Mr. Atkins, Mr. Allen and Mr. Bergen will wear bib-overalls, heavy boots, and gray and blue checked, green, and red flannel shirts, respectively. Uncle Smellicue is the town bum, but with a flair. He should wear low-quarter, lace-up shoes, green striped trousers, off-white shirt with red bow tie and a plaid vest. Mr. Summey, as the proprietor of the general store, should have black trousers, plaid shirt, blue bow tie and an apron. Preacher Haggler has complete dominance over the people of his flock but in a very evil way. He is pictured as a vulture with an Icabod Crane build. His clothes should emphasize his height. He should wear a black suit too large in the body, but too short in the limbs, a white shirt and a black string tie, round-crowned and stiff-brimmed hat and black low quarter shoes.

Following the idea set forth in the ballad, Barbara Allen should have a blue dress and a red dress. For the square dance and

wedding scenes, she should wear a rich, dark blue dress with low-cut collar. In the revival scene, she will wear a blood red dress. In the intermittent scenes while she is pregnant, she will have a red calico skirt and white blouse.

Edna Summey is about the same age as Barbara and is her sensual but jealous rival. She should wear an orange print skirt with a puffed-sleeved pastel green blouse and go barefoot.

Mrs. Summey is a somewhat drab character and will wear a plain light brown dress with a yellow apron. Miss Metcalf, as the old-maid schoolteacher, should wear a tan print dress with white cuffs and collar of straight-lined construction. Mrs. Bergen is some years younger than her husband and will wear a beige skirt with red, yellow and green flowers, a white blouse and apron.

Greeny Gorman is a spry, middle-aged character. She will wear a green, loose fitting dress with darker green trim and white lace at the neck and sleeves. Hattie Heffner is a teenage girl pictured to be rather heavy-set. She should wear a fitted lavender dress with lighter trim at the neck, skirt hem and sleeves.

Mrs. Allen is a lifeless character. She will wear a drab green dress with cuffed sleeves for the square dance and revival scenes. For the scene at the Allen cabin, she should wear a dull blue skirt, a man's flannel shirt with rolled-up sleeves to reveal red unionsuit underwear.

#### Lighting

Color and direction of light are of primary concern. For the valley scenes relatively realistic lighting is desired. The McCandless

warm-cool plus neutral straight in will thus be employed with the addition of rim light going into each area to enhance mood-factor. Because of the mood-factor involved, it is felt that the rim lighting effects are of primary importance to the success of the lighting design.

The same method will be employed to light the scenes on the mountain, except that the filter colors and positioning of instruments will enhance the idea of its being a strange place where witches and conjur people roam and human beings avoid. It is felt that an instrument high from each side, a rim light, and one from the front, properly filtered for mood, will give the effect desired.

#### Makeup

The special makeup for the supernatural characters is conceived to be silver and black for the witches with the silver emphasizing the eyes, nose and mouth. For the Conjur Man and Conjur Woman, bushy white wigs will be used with strands of hair pulled over the face, eliminating the need for makeup. The valley people will wear straight makeup.

#### Special Effects

The special mood for the supernatural characters will be achieved by the use of lightning effects and thunder from a backstage thunder-sheet and recorded sound.

The use of a Linnebach projection of a jagged, distorted, stained glass church window will be used for the revival scene to help set the mood and to make a comment about the particular religion practiced by the valley people.

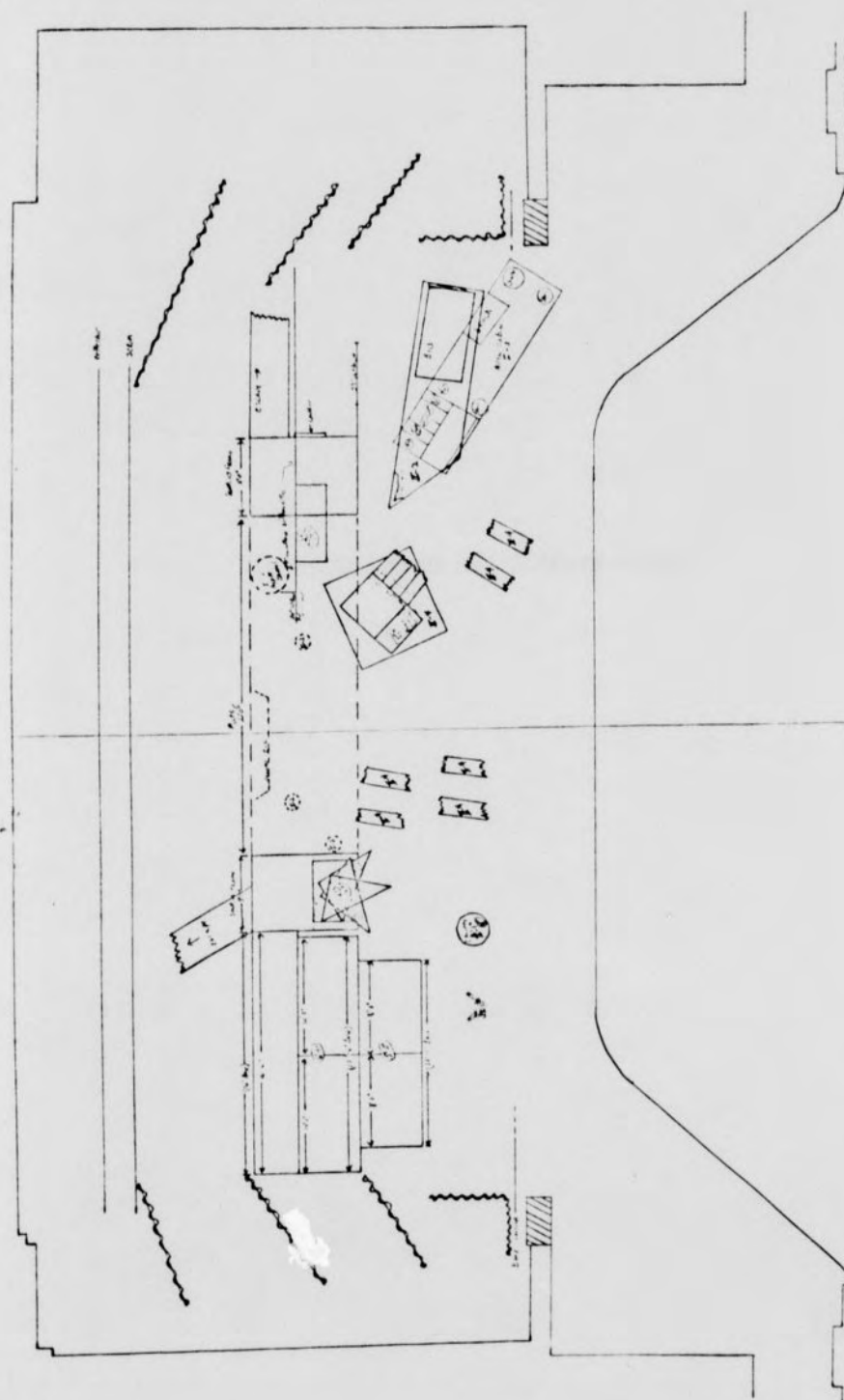
PART II  
THE TECHNICAL PRODUCTION



## THE SETTING

## FLOOR PLAN





Floor Plan

- Figure 1

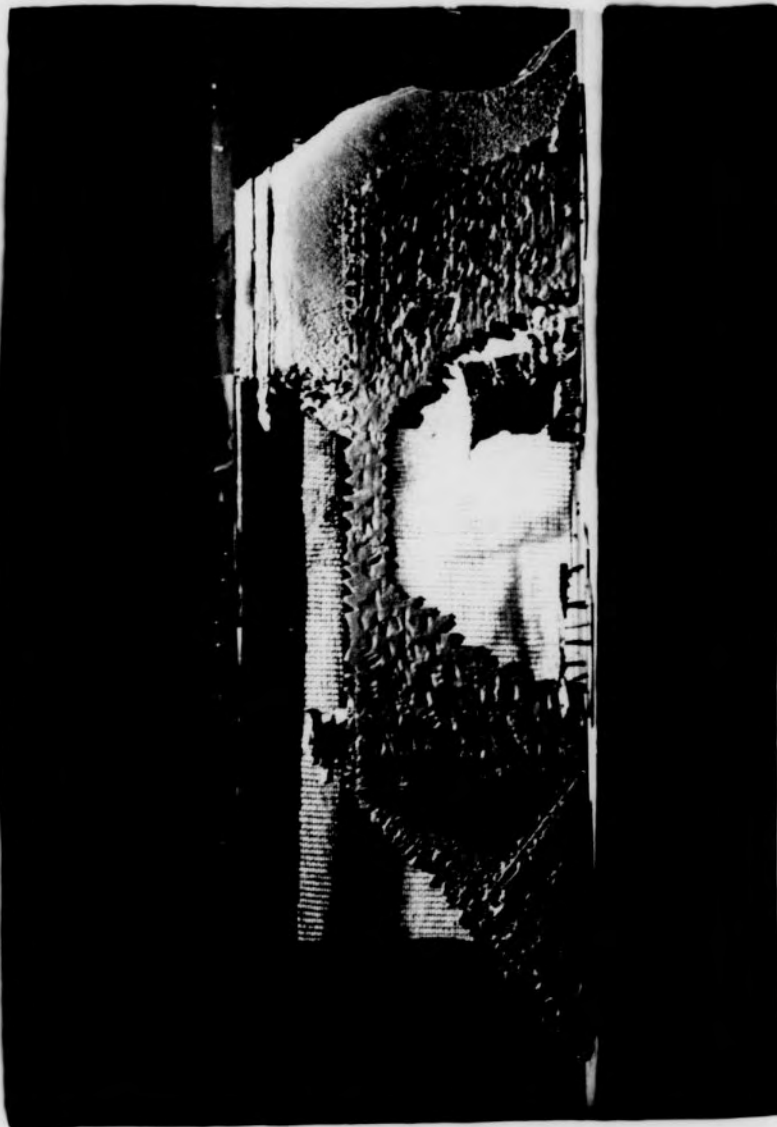
NOT: All work under construction  
 by June 1st 1964  
 for the 1st floor

PHOTOGRAPHS OF DESIGNER'S MODEL



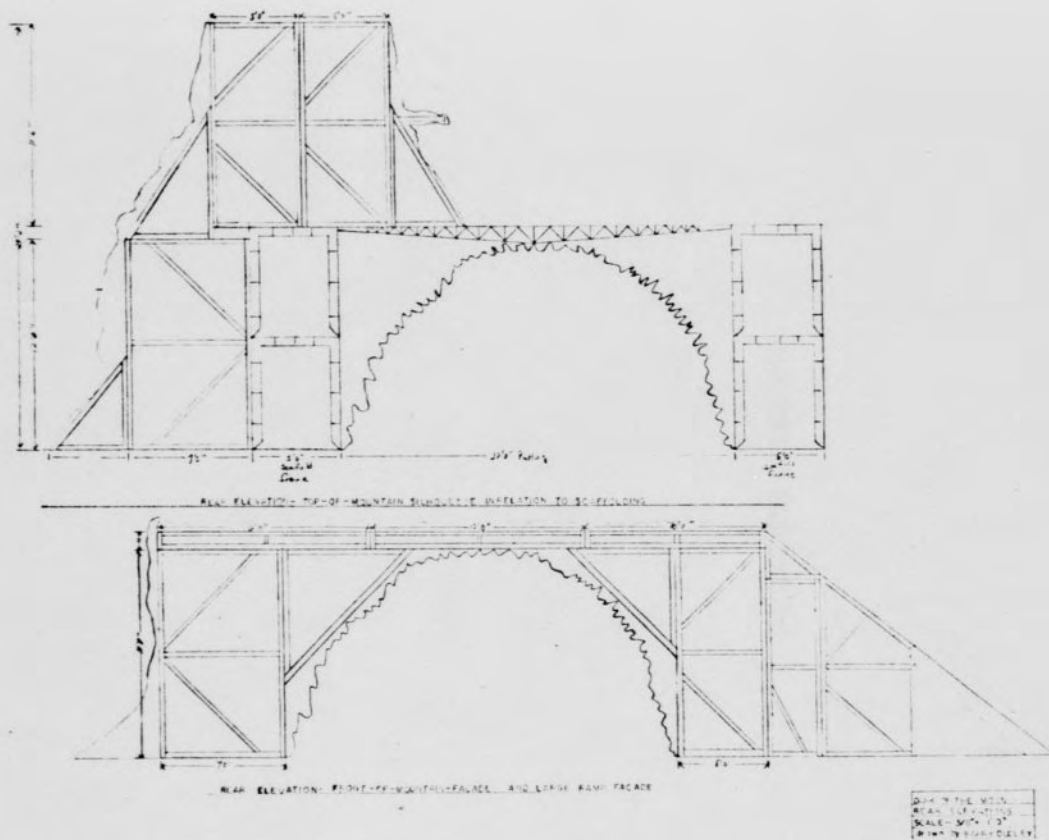
Photograph of Designer's Model

Figure 2



Photograph of Designer's Model  
Figure 3

## REAR ELEVATIONS

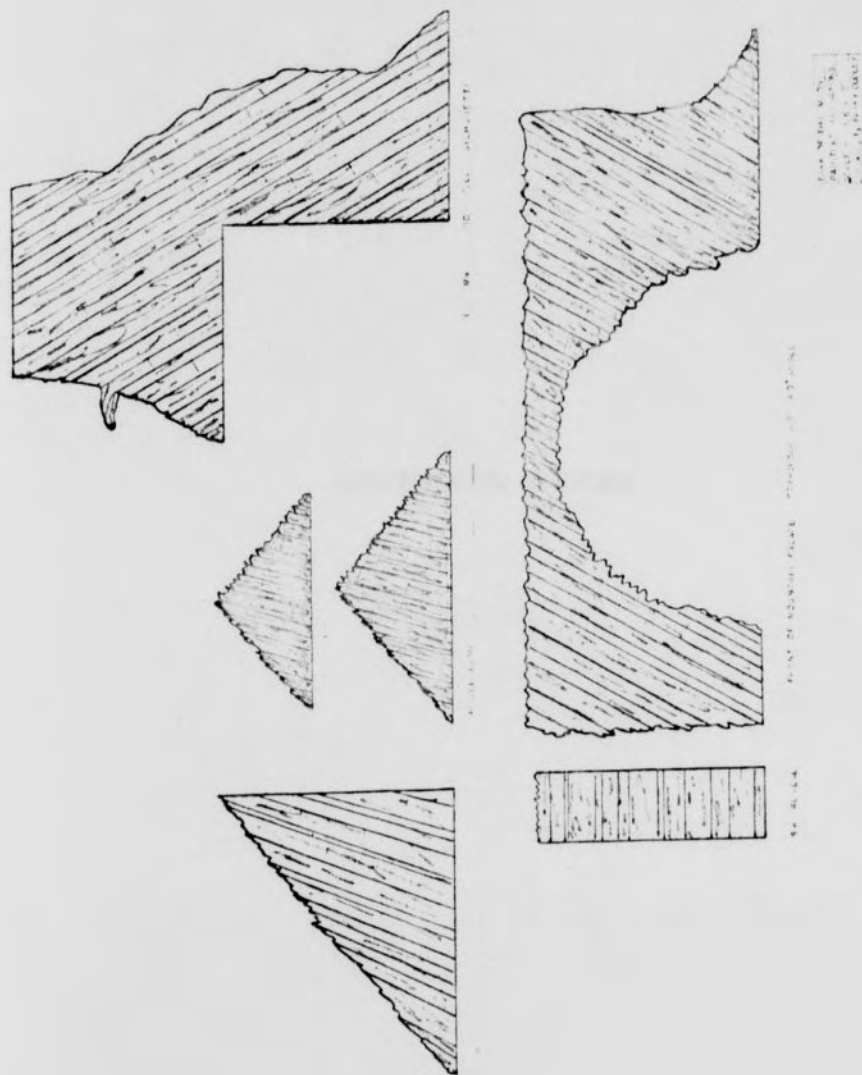


Rear Elevations

Figure 4

## PAINTER'S ELEVATIONS

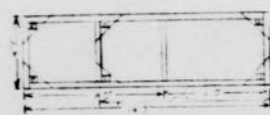




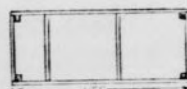
Painter's Elevations

Figure 5

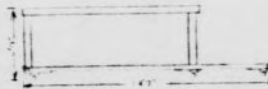
## CONSTRUCTION DRAWINGS



ALLEN CABIN WAGON- BOTTOM VIEW



PORCH PLATFORM  
BOTTOM VIEW



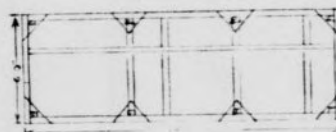
WAGON WITH PORCH ATTACHED  
REAR VIEW



TYPICAL CORNER CONSTRUCTION  
BRACKET THROUGH IS 2x8 UNDER  
BOARD NEEDED TO PLATE THE CORNER  
BUTTER THE BRACKET WITH 2x4 PLATE



JOHN AND BARBARA'S CABIN- BOTTOM VIEW



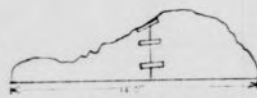
GENERAL STORE WAGON- BOTTOM VIEW



TYPICAL INTERIOR JOINT  
SCALE 3/8" = 1"



PODIUM WAGON  
BOTTOM VIEW



ALLEN CABIN FACADE- COVER WITH STYROFOAM FACE  
SCALE 3/8" = 1"



REAR VIEW  
ALLEN CABIN STEP UNIT  
SIDE RAIL- MAKE 2



SIDE FRONT  
MAKE 2  
GENERAL STORE COUNTER  
COVER WITH STYROFOAM



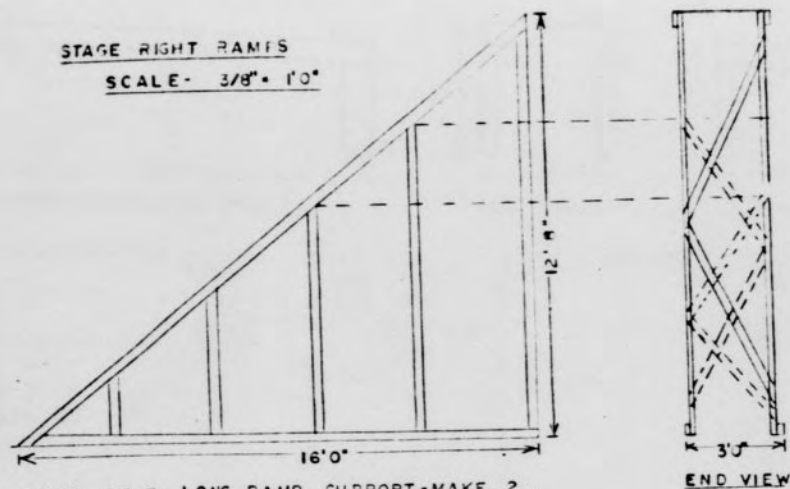
PLATFORM FOR  
ROCK UNIT  
MAKE 3

SCALE 3/8" = 1"

DIAMETER OF THE WAGON  
CONSTRUCTION SHALL BE  
SHALL AS NOTED  
LIMITS RAILY DRAUGHT

# Construction Drawings

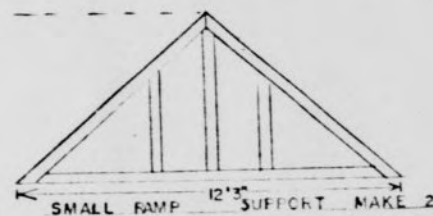
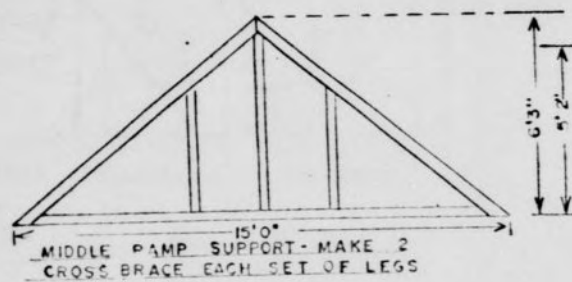
Figure 6



END VIEW

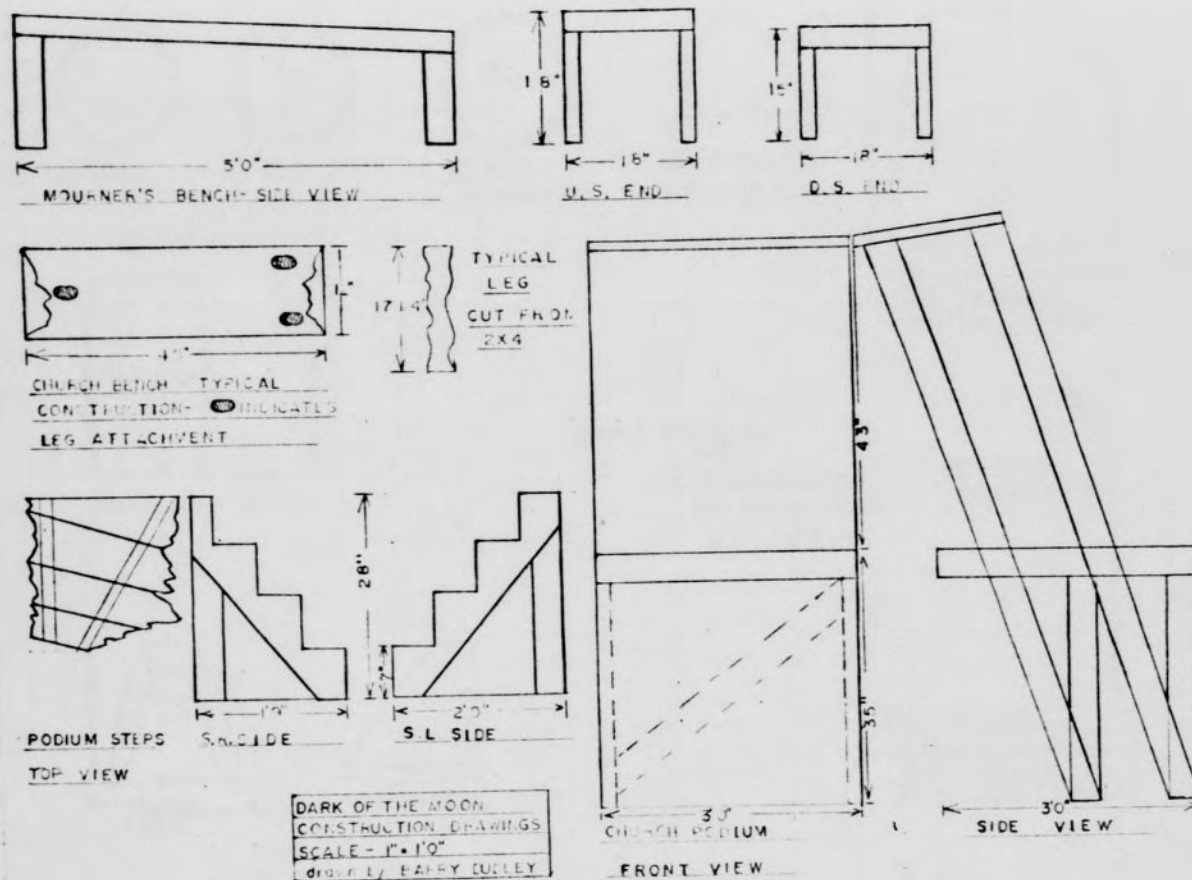
DRAWN BY THE MDD  
CONSTRUCTION DRAWINGS  
SCALE -  $\frac{3}{8}" = 1'0"$   
DRAWN BY BARRY CULLEY

STAGE RIGHT LONG RAMP SUPPORT - MAKE 2  
BRACE AS SHOWN IN END VIEW



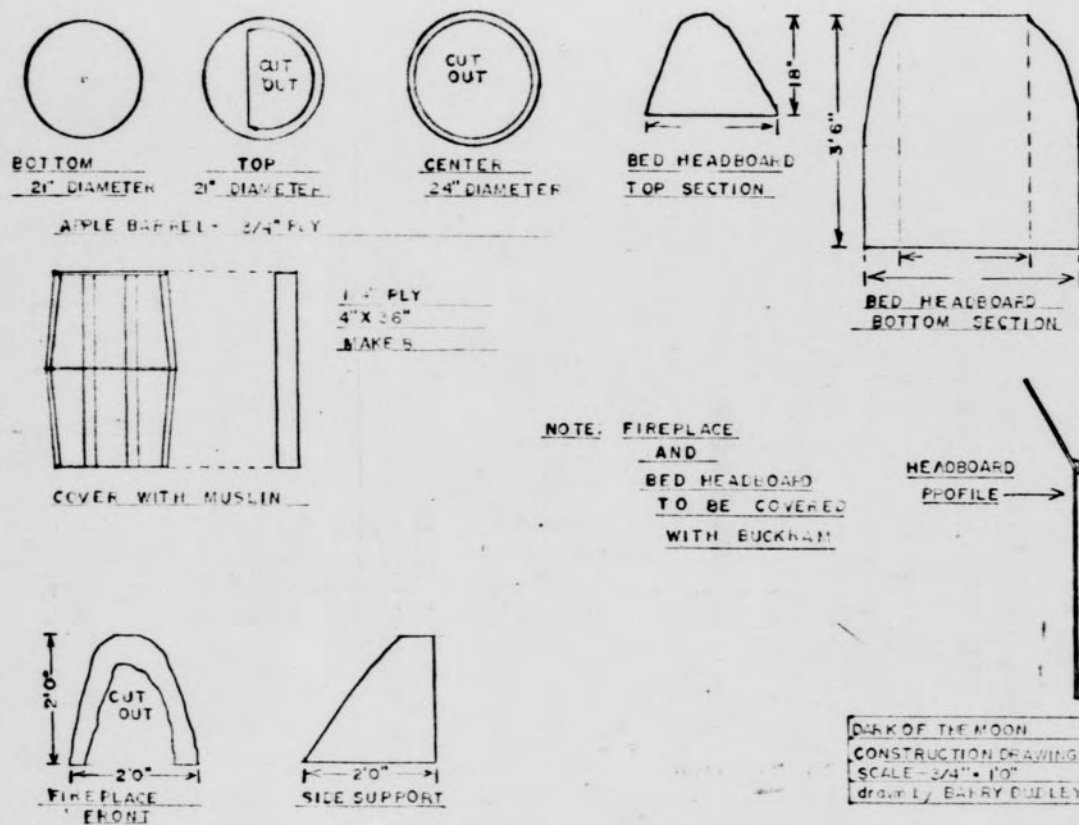
Construction Drawings

Figure 7



Construction Drawings

Figure 8

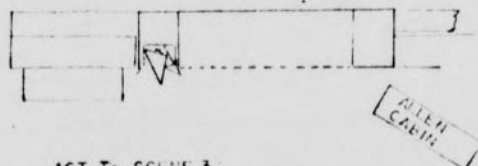


Construction Drawings

Figure 9

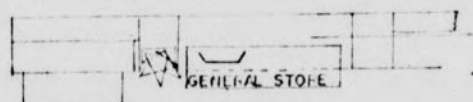


## SCENE PLANS

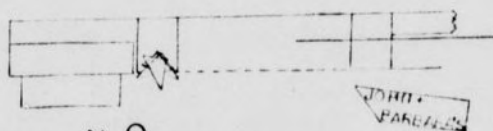


ACT I - SCENE 3

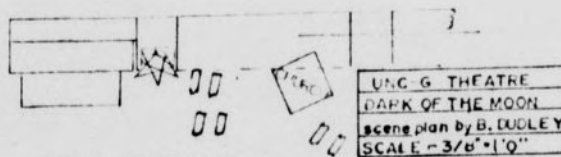
NOTE: I-1, I-3, I-5 ARE ON MOUNTAIN LEVEL



ACT I - SCENE 2+4



ACT II - SCENE 1+2



ACT II - SCENE 4+5

## Scene Plans

Figure 10

PROPERTIES PLOT

TABLE 1  
PROPERTIES PLOT

<u>ACT</u>	<u>SCENE</u>	<u>OFFSTAGE HAND PROPS</u>	<u>ONSTAGE PRE-SET</u>
I	1	Big black muslin bag for Conjur Woman	
	2	Red Scarf for Barbara	
	3	Basket of snapbeans for Mrs. Allen	Crockery bowl left of bench
		Shotgun for Mr. Allen	Mountain dew jug under porch
		Divining rod and whittling knife for Haggler	
		Guitar for Floyd	
	4	Pocketbook for Miss Metcalf	Apple barrel with 4 apples
		Folded papers, pencil and Bible for Haggler	4 nail kegs
		Two bills and some coins for Barbara	1 wooden box
		Green-stoned ring for John	Checkerboard attached to nail keg
		Checkers for Mr. Bergen and Mr. Atkins	2 bolts of calico on counter: 1 blue flowers 1 pink flowers
II	1	Lard bucket with wrapped corn-bread for Barbara	Stump
			Chopping block
			Log to cut
			Ax
	2	Wooden bucket and logs for Mrs. Summey	Sheets on bed
		Bible for Haggler	Pillow and case
			Dark gray blanket

TABLE 1--Continued

<u>ACT</u>	<u>SCENE</u>	<u>OFFSTAGE HAND PROPS</u>	<u>ONSTAGE PRE-SET</u>
II	3	No props	
	4	Six benches set under scaffold- ing legs	
		Bible for Haggler	
		Guitar for Floyd	
	5	Green-stoned ring for Barbara	

## THE COSTUMES



## DESIGNER'S RENDERINGS

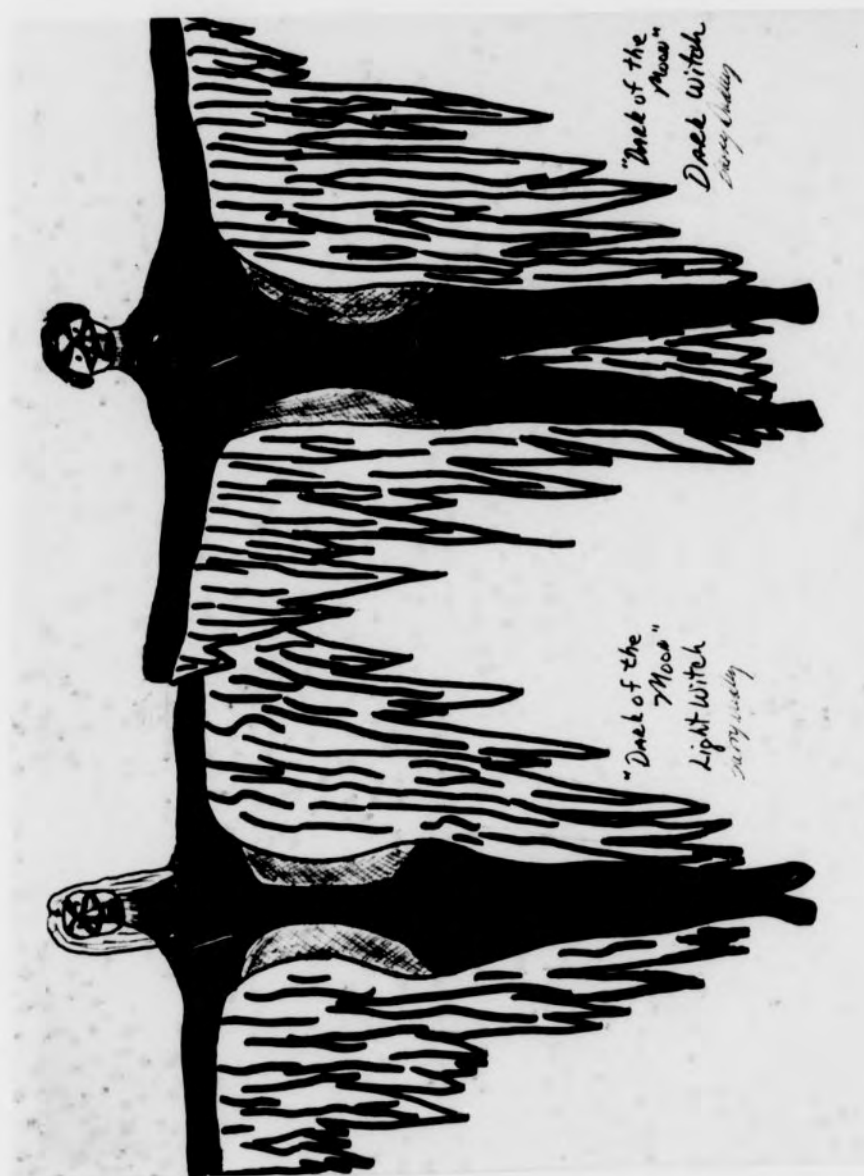


Figure 11

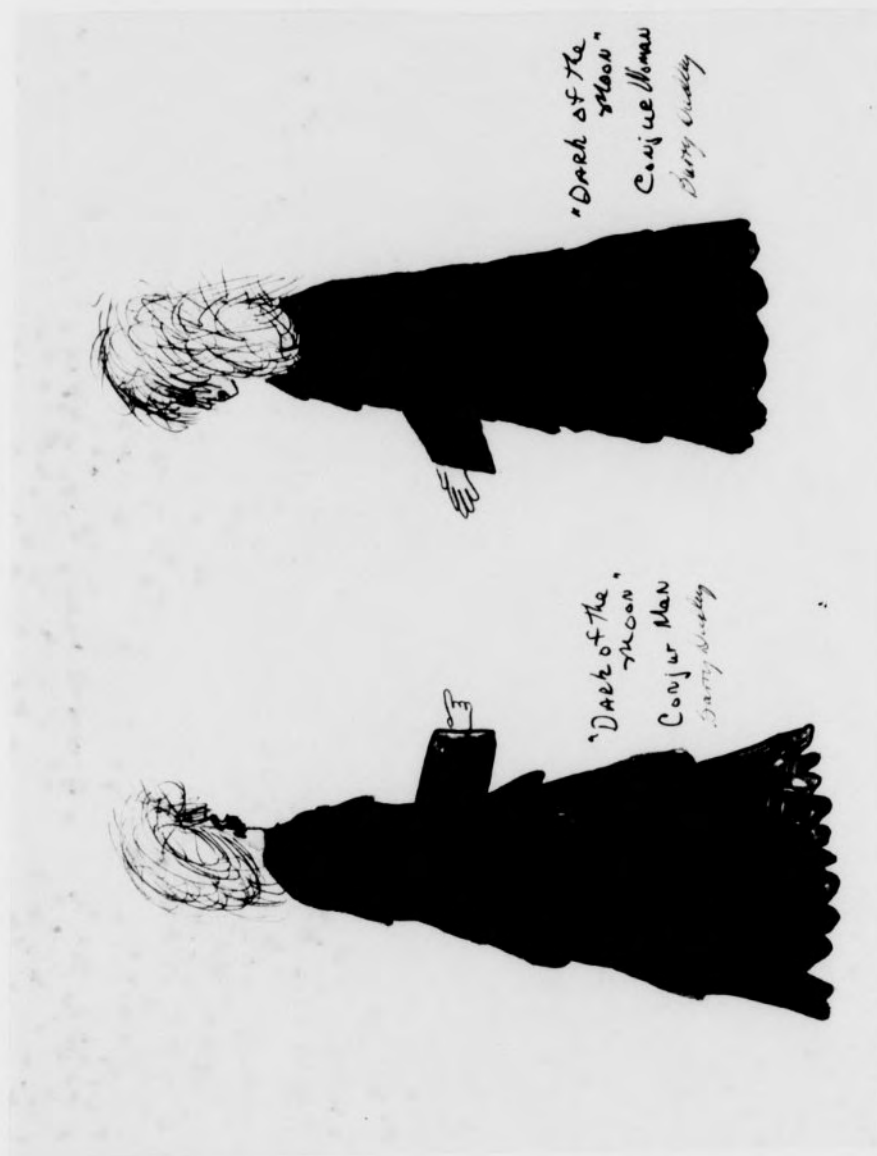


Figure 12

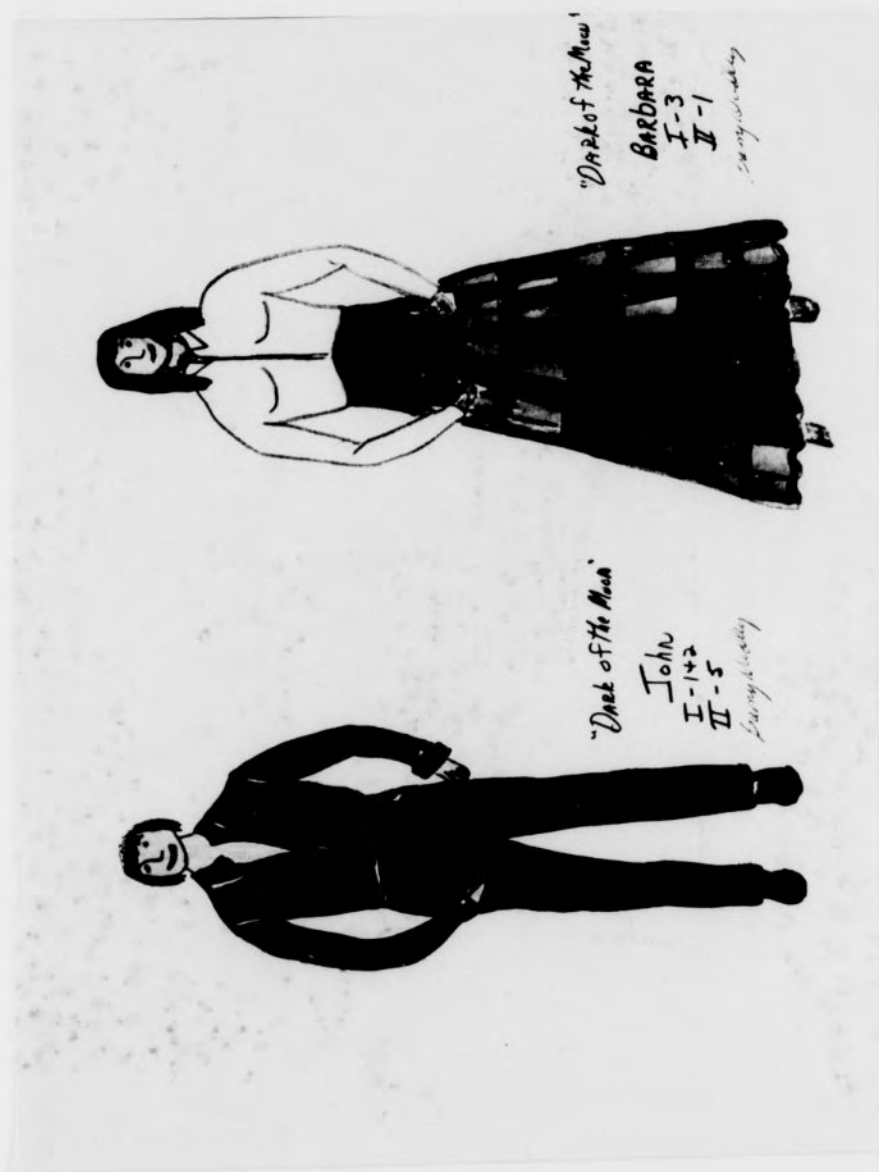


Figure 13



Figure 14



Figure 15



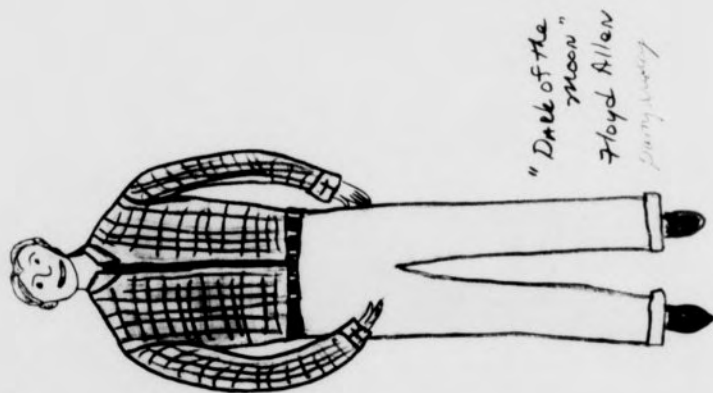


Figure 16



Figure 17

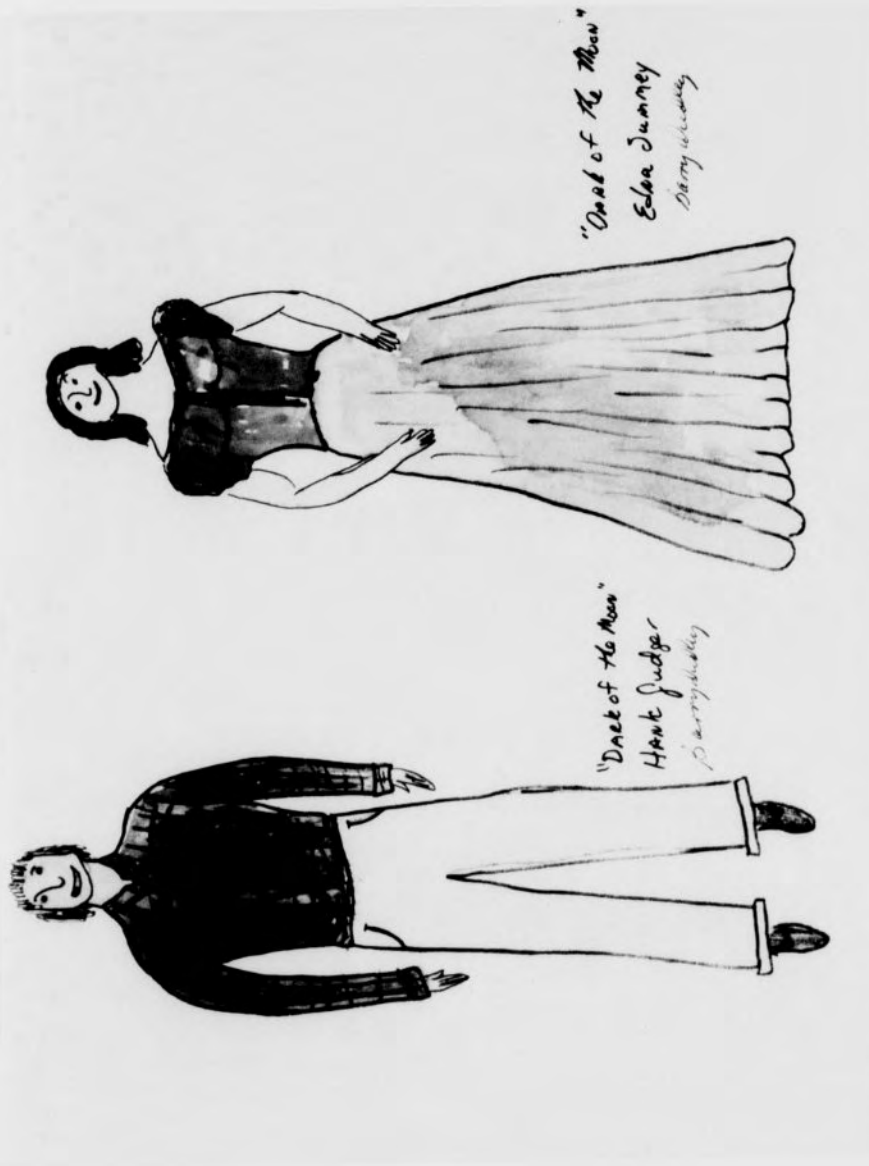


Figure 18



Figure 19

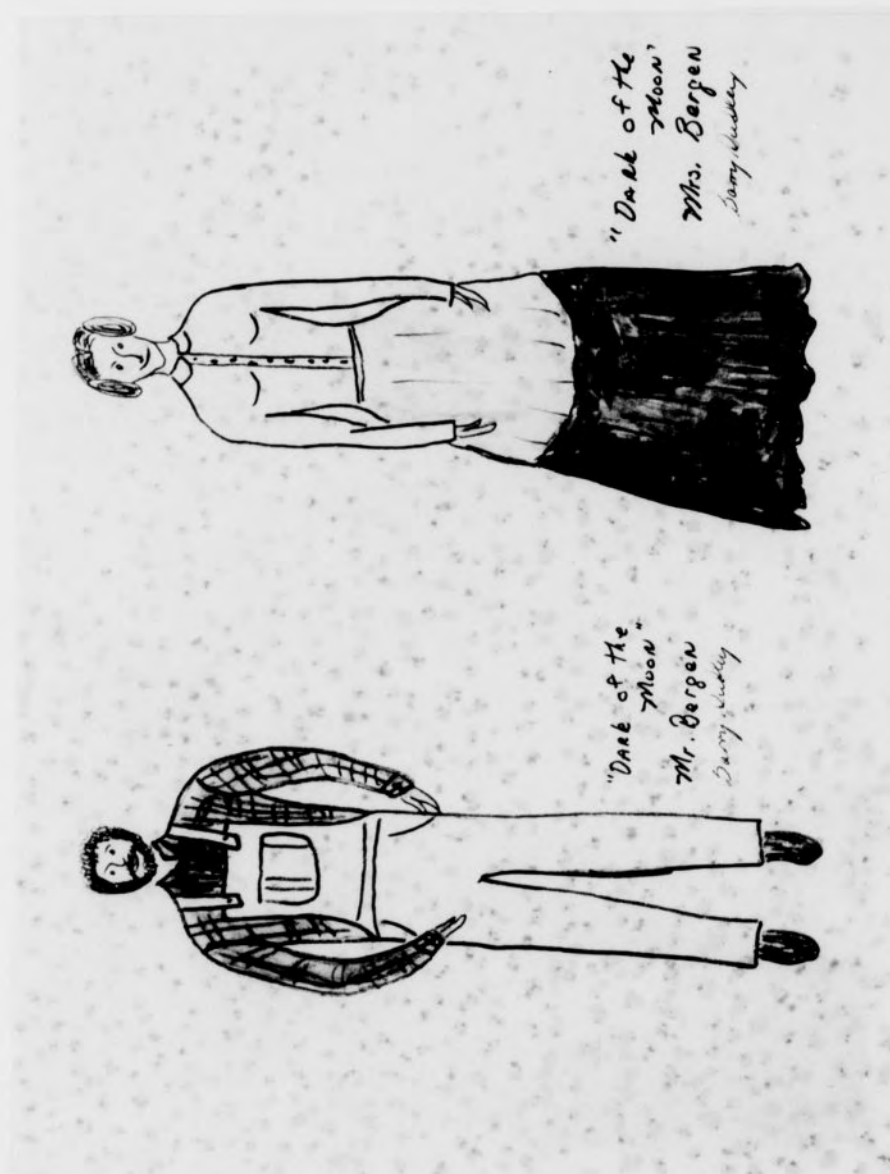


Figure 20

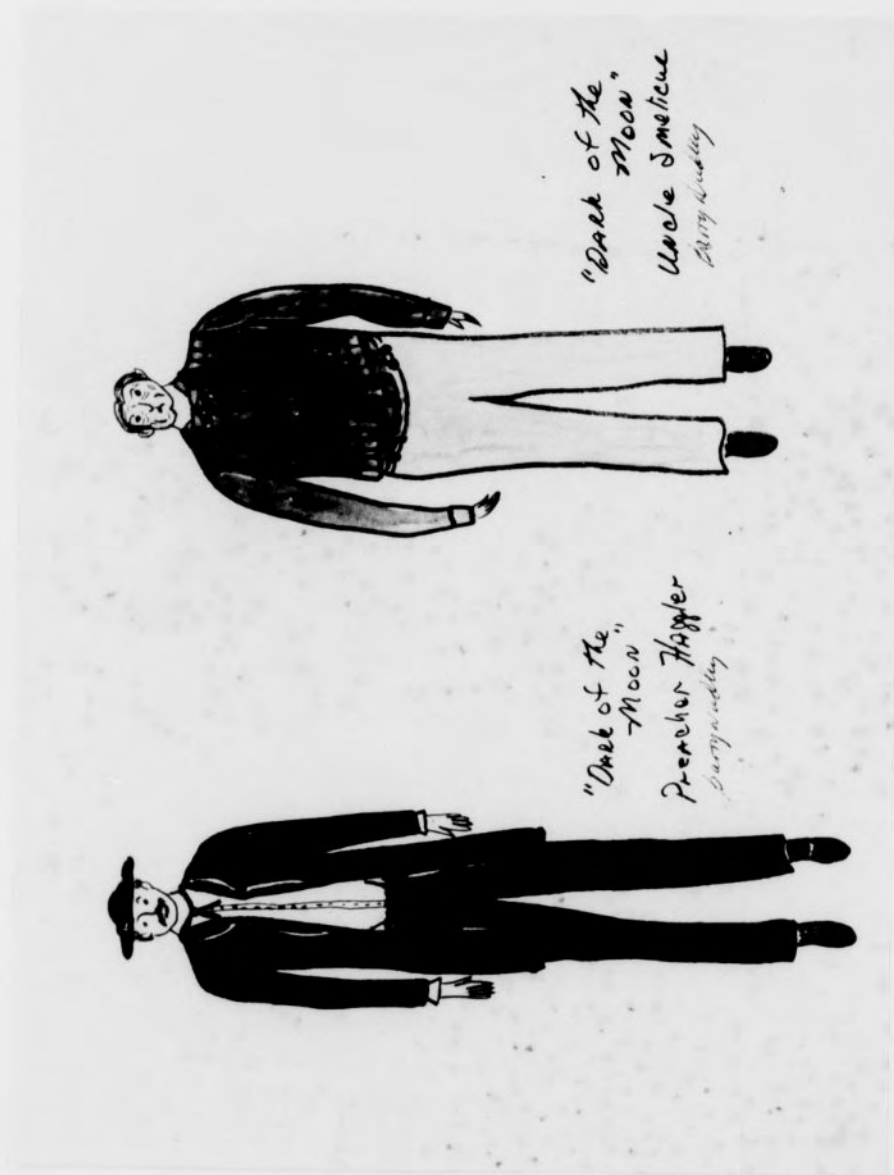


Figure 21





Figure 22

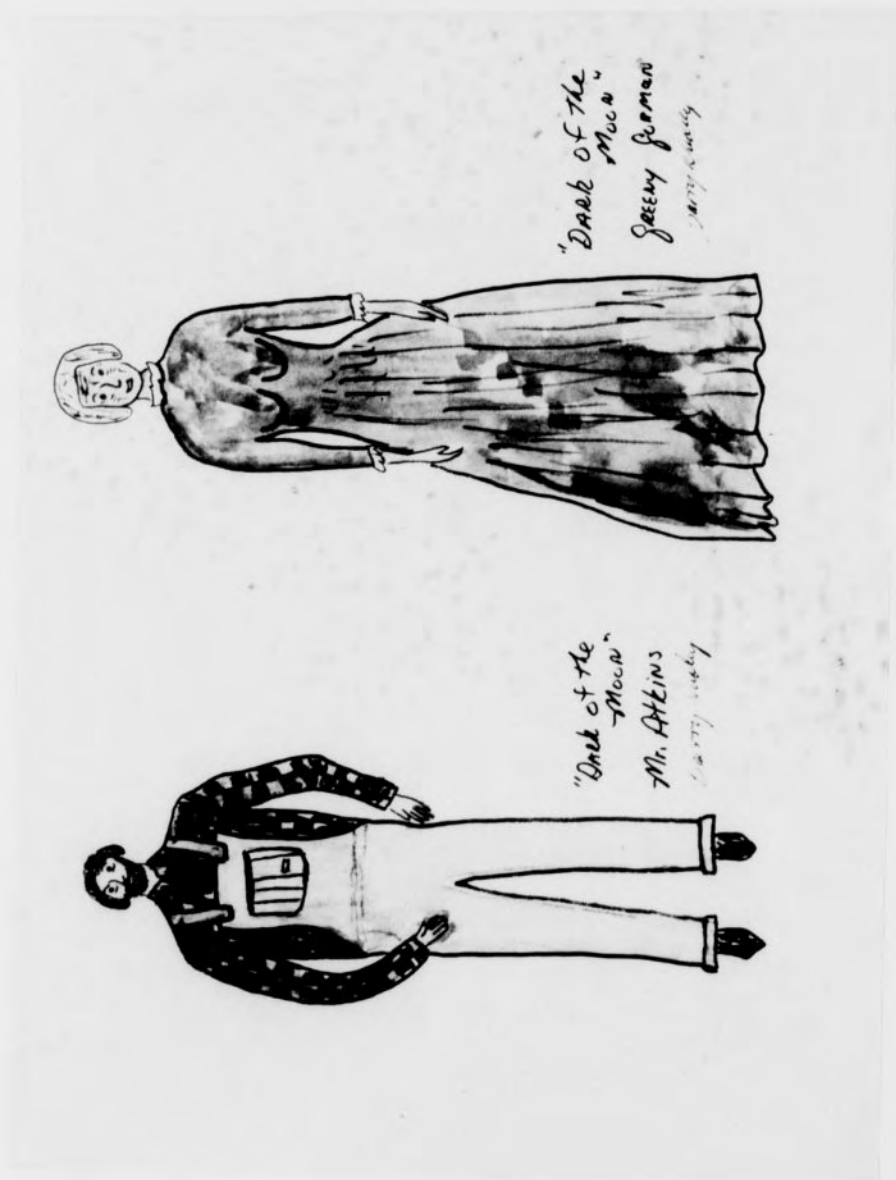


Figure 23

## COSTUME PLOT

TABLE 2  
COSTUME PLOT

CHARACTER	ACTOR	COSTUME	SPECIAL INSTRUCTIONS
John	Robert Rutland	Black pants Black shirt Black shoes Scrim wings Blue shirt	Use for I-1 and II-5  Remove wings after I-1 Change to blue shirt for I-3
Witches	Kathleen Larkin Barry Bell	Black leotards Black tights Scrim wings Black ballet slippers	
Conjur Man and Conjur Woman	Randy Ball Marta Schley	Rust-colored robes	
Hank Gudger	Craig Spradley	Blue denim dungarees Orange flannel shirt Brown boots Tan coat	Add coat for II-4
Edna Summey	Marikay C. Noah	Green print skirt Yellow blouse Beige tights Green flats	
Mr. Summey	Hall Parrish	Black trousers Plaid shirt Blue bowtie Black lace-up shoes Apron Gray coat	Remove apron and add coat for II-4
Mrs. Summey	Kay Taylor	Tan dress Tan tights Black shoes Tan apron Brown shawl	Remove apron for I-2 and II-4 Add shawl for II-2 and II-4

TABLE 2--Continued

CHARACTER	ACTOR	COSTUME	SPECIAL INSTRUCTIONS
Miss Metcalf	Fran Adams	Brown print dress Brown tights Brown flats	
Mr. Atkins	William Wheeler	Bib overalls Gray flannel shirt Brown boots Light brown coat	Add coat for II-4
Uncle Smellicue	Hardy Root	Green trousers Plaid shirt Red bowtie Black lace-up shoes Black coat	Add coat for II-4
Floyd Allen	Jeff Irvin	Blue denim dungarees Blue flannel shirt Black shoes Tan coat	Add coat for II-4
Mr. Bergen	Ronald Sydow	Bib overalls Red flannel shirt Black boots Gray coat	Add coat for II-4
Mrs. Bergen	Shannon Campbell	Flowered beige skirt Pink blouse Tan apron Dark brown shawl	Remove apron for I-2 and II-4 Add shawl for II-2 and II-4
Burt Dinwitty	Phil Smoot	Blue denim dungarees Turquoise flannel shirt Black boots Tan coat	Add coat for II-4
Greeny Gorman	Moffett Sneed	Green dress Tan tights Black flats	
Hattie Heffner	Betsy Silverman	Lavender dress Tan tights Black flats	
Marvin Hudgins	James Moore	Blue denim dungarees Red flannel shirt Black boots Dark gray coat	Add coat for II-4

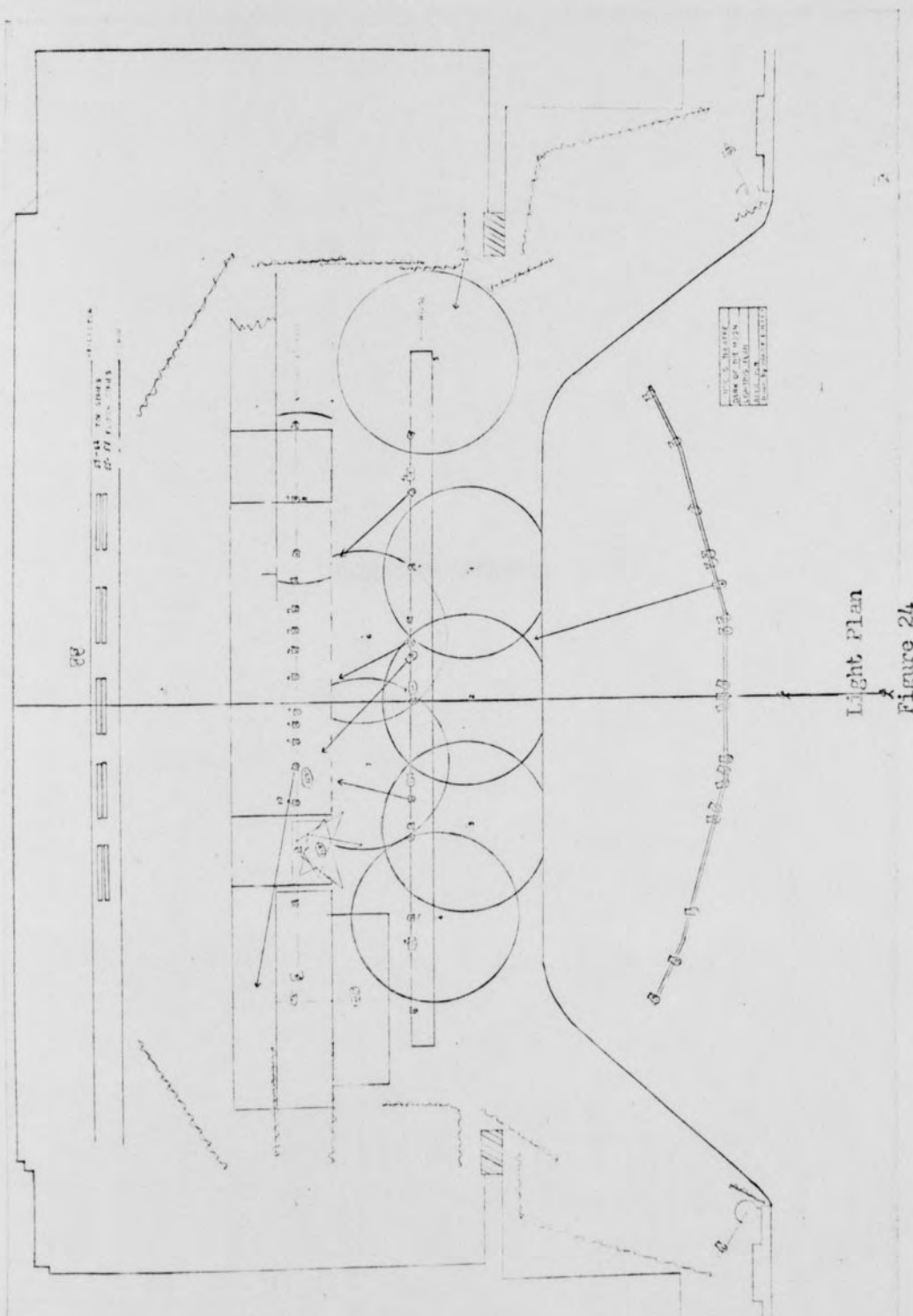
TABLE 2--Continued

CHARACTER	ACTOR	COSTUME	SPECIAL INSTRUCTIONS
Barbara Allen	Sybil Rosen	Blue dress	Use for I-2 and I-4
		Red dress	Use for II-4 and II-5
		Red calico skirt)	Use for I-3 and II-1
		White blouse )	
		Black flats	
Mrs. Allen	Teri Lyon	Green dress	Use for I-2 and II-4
		Blue denim skirt )	Use for I-3
		Red union suit )	
		Blue flannel shirt)	
		Black flats	
Mr. Allen	Frank O'Neill	Bib overalls	Add coat for I-3 and II-4
		Green flannel shirt	
		Brown boots	
		Black coat	
Preacher Haggler	Arthur Williams	Black suit	
		White shirt	
		Black string tie	
		Black lace-up shoes	
		Black stiff-brimmed, round crowned hat	

## LIGHTING AND SOUND



LIGHT PLAN



## INSTRUMENT SCHEDULE

TABLE 3  
INSTRUMENT SCHEDULE

<u>NO.</u>	<u>INSTRUMENT TYPE</u>	<u>LAMP</u>	<u>WATTAGE</u>	<u>FOCUS</u>	<u>DIMMER</u>	<u>CIRCUIT</u>	<u>GEL. NO.</u>	<u>FUNCTION/AREA SPECIAL</u>
1	6" Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	1	28	804	Area 1
2	6" Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	4	38	804	Area 6
3	6" Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	8	84	842	Area 5
4	6" Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	10	39	856	Witch Dance Spec. A-1
5	6" Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	2	46	804	Area 2
6	6" Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	29	31	821	Rape Special
7	6" Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	5	42	804	Area 7
8	6" Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	11	33	856	Witch Dance Spec. A-6
9	6" Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	1	35	850	Area 1
10	6" Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	10	27	856	Witch Dance Spec. A-2
11	6" Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	3	44	804	Area 3
12	6" Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	11	47	856	Witch Dance Spec. A-7
13	6" Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	4	25	804	Area 6
14	6" Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	7	36	850	Area 4
15	6" Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	2	34	850	Area 2

TABLE 3-- Continued

<u>NO.</u>	<u>INSTRUMENT TYPE</u>	<u>LAMP</u>	<u>WATTAGE</u>	<u>FOCUS</u>	<u>DIMMER</u>	<u>CIRCUIT</u>	<u>GEL. NO.</u>	<u>FUNCTION/AREA SPECIAL</u>
16	6" Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	10	26	856	Witch Dance Spec. A-3
17	6" Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	22	100	842	Small Ramp Spec.
18	6" Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	5	30	850	Area 7
19	6" Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	3	32	850	Area 3
20	6" Ellipsoidal	T-12	500	Spot	20	121	856	Allen Cabin Witch Spec.
21	6" Ellipsoidal	T-12	500	Spot	7	48	850	Area 4
22	6" Ellipsoidal	T-12	500	Spot	9	123	809	Allen Cabin Sunlight Spec.
23	6" Fresnel	T-20	500	$\frac{1}{2}$ Spot	8	41	850	Area 5
24	14" Beam Projector	T-20	500	--	26	88	801	Lightning Spec.
25	6" Fresnel	T-20	500	Spot	6	83	804	Arch Spec.
26	6" Fresnel	T-20	500	Flood	21	81	856	Witch Dance Spec. Down
27	6" Fresnel	T-20	500	$\frac{1}{2}$ Spot	28	122	850	Area 5
28	6" Fresnel	T-20	500	Spot	6	85	804	Arch Spec.
29	6" Ellipsoidal	T-12	500	Spot	13	45	849	Mountain Spec.
30	14" Beam Projector	T-20	500	--	26	98	801	Lightning Spec.
31	6" Fresnel	T-20	500	Flood	21	86	856	Witch Dance Spec. Down

TABLE 3--Continued

<u>NO.</u>	<u>INSTRUMENT TYPE</u>	<u>LAMP</u>	<u>WATTAGE</u>	<u>FOCUS</u>	<u>DIMMER</u>	<u>CIRCUIT</u>	<u>GEL NO.</u>	<u>FUNCTION/AREA SPECIAL</u>
32	6" Ellipsoidal	T-12	500	Spot	20	97	856	Allen Cabin Witch Spec.
33	6" Fresnel	T-20	500	Spot	6	92	804	Arch Spec.
34	6" Fresnel	T-20	500	Flood	21	95	856	Witch Dance Spec. Down
35	6" Fresnel	T-20	500	$\frac{1}{2}$ Spot	24	80	842	Middle Ramp Spec.
36	6" Fresnel	T-20	500	Spot	7	90	850	Area 4 Downlight
37	14" Beam Projector	T-20	500	--	26	99	801	Lightning Spec.
38	6" Fresnel	T-20	500	Spot	22	68	842	Small Ramp Spec.
39	6" Fresnel	T-20	500	Spot	18	65	842	Area 8
40	6" Fresnel	T-20	500	Spot	18	79	869	Area 8 Downlight
41	6" Fresnel	T-20	500	Spot	19	91	856	Mountain Left Center
42	6" Fresnel	T-20	500	Spot	18	87	856	Area 8
43	6" Fresnel	T-20	500	$\frac{1}{2}$ Spot	19	93	869	Mountain Left Center
44	6" Fresnel	T-20	500	$\frac{1}{2}$ Spot	17	71	856	Mountain Left Center
45	6" Fresnel	T-20	500	$\frac{1}{2}$ Spot	19	69	869	Mountain Center
46	6" Fresnel	T-20	500	$\frac{1}{2}$ Spot	17	73	856	Mountain Center
47	6" Fresnel	T-20	500	$\frac{1}{2}$ Spot	16	77	869	Mountain Center



TABLE 3--Continued

<u>NO.</u>	<u>INSTRUMENT TYPE</u>	<u>LAMP</u>	<u>WATTAGE</u>	<u>FOCUS</u>	<u>DIMMER</u>	<u>CIRCUIT</u>	<u>GEL. NO.</u>	<u>FUNCTION/AREA SPECIAL</u>
48	6" Fresnel	T-20	500	$\frac{1}{2}$ Spot	15	72	856	Mountain Center
49	6" Fresnel	T-20	500	$\frac{1}{2}$ Spot	15	74	869	Mountain Center
50	6" Fresnel	T-20	500	Spot	23	89	856	Large Ramp Spec.
51	6" Fresnel	T-20	500	$\frac{1}{2}$ Spot	15	66	856	Mountain Stage Right
52	6" Fresnel	T-20	500	$\frac{1}{2}$ Spot	14	82	869	Rock Spec.
53	6" Fresnel	T-20	500	Spot	14	78	869	Rock Spec.
54	14" Beam Projector	T-20	500	--	25	70	850	Moonlight Spec.
55	Floor Strip	P.A.R.	150	--	AD 1	141	Blue	Bottom
56	Floor Strip	P.A.R.	150	--	AD 3	143	Red	Bottom
57	Floor Strip	P.A.R.	150	--	AD 5	145	Green	Bottom
58	Floor Strip	P.A.R.	150	--	Bank F	147	Amber	Bottom
59	Top Strip	P.A.R.	150	--	2	115 107	Blue	Top
60	Top Strip	P.A.R.	150	--	4	111 105	Red	Top
61	Top Strip	P.A.R.	150	--	6	103 109	Green	Top



TABLE 3--Continued

<u>NO.</u>	<u>INSTRUMENT TYPE</u>	<u>LAMP</u>	<u>WATTAGE</u>	<u>FOCUS</u>	<u>DIMMER</u>	<u>CIRCUIT</u>	<u>GEL. NO.</u>	<u>FUNCTION/AREA SPECIAL</u>
62	Top Strip	P.A.R.	150	--	Bank F	117 113	Amber	Top
63	Linnebach Proj.	T-20	500	--	30	154	--	Stained Glass Spec.
64	Linnebach Proj.	T-20	500	--	30	156	--	Stained Glass Spec.

NOTE: All color media indicated above are Roscolene.

## SWITCHBOARD SET-UP CHART

TABLE 4  
SWITCHBOARD SET-UP CHART

<u>BANK</u>	<u>DIMMER</u>	<u>INSTRUMENT</u>	<u>CIRCUIT</u>
A	1	1	28
		9	35
	2	5	46
		15	34
	3	11	44
		19	32
	4	2	38
		13	25
	5	7	42
		18	30
	6	25	83
		28	85
		33	92
B	7	13	36
		21	48
		36	90
	8	3	84
		23	41
	9	22	123
	10	4	39
		10	27
		16	26
	11	8	33
		12	47
	12		
C	13	29	45
	14	52	82
		53	78

TABLE 4--Continued

<u>BANK</u>	<u>DIMMER</u>	<u>INSTRUMENT</u>	<u>CIRCUIT</u>	
C	15	48	72	
		49	74	
		51	66	
	16	47	77	
		17	44	71
	46		73	
	18	39	65	
		40	79	
		42	97	
	D	19	41	91
			43	93
			45	69
20		20	121	
		32	97	
21		26	81	
		31	86	
		34	95	
22		17	100	
23		50	89	
24		35	80	
E		25	54	70
	26	24	88	
		30	98	
		37	99	
	27			
	28	27	122	
	29	6	31	
	30	63	154	
		64	156	

TABLE 4--Continued

<u>BANK</u>	<u>DIMMER</u>	<u>INSTRUMENT</u>	<u>CIRCUIT</u>
G.P.S.	31	58	147
		62	113
			117
ARIEL-DAVIS	1	55	141
	2	59	107
			115
	3	56	143
	4	60	105
			111
	5	57	145
	6	61	103
			109

LIGHT PLOT

TABLE 5  
LIGHT PLOT

NOTE: At 7:30, turn on the SYSTEM MASTER and set the AUDITORIUM TRANSFER switch from "Direct" to "Dim" in preparation for the pre-show lights.

<u>SCRIPT</u> <u>PAGE</u>	<u>CUE #</u>	<u>CUE DESCRIPTION</u>	<u>SWITCHBOARD</u>	<u>FROM</u>	<u>TO</u>	<u>COUNT</u>	<u>SPECIAL INSTRUCTIONS</u>
	1	Pre-show set-up	Grand Master		10		
			Bank Master A		0		
			Bank Master B		0		
			Bank Master C		10		
			Bank Master D		10		
			Bank Master E		10		
			Bank Master F		0		
			Davis 1		10		
			Davis 2		10		
			House Lights		7		
			Dinner 1		10		
			Dinner 2		10		
			Dinner 3		10		
			Dinner 4		10		
			Dinner 5		10		
			Dinner 6		10		
			Dinner 7		4 $\frac{1}{2}$		
			Dinner 8		4 $\frac{1}{2}$		
			Dinner 9		0		
			Dinner 10		10		
			Dinner 11		10		
			Dinner 12		0		
			Dinner 13		0		
			Dinner 14		0		
			Dinner 15		0		



TABLE 5--Continued

<u>SCRIPT PAGE</u>	<u>CUE #</u>	<u>CUE DESCRIPTION</u>	<u>SWITCHBOARD</u>	<u>FROM</u>	<u>TO</u>	<u>COUNT</u>	<u>SPECIAL INSTRUCTIONS</u>
	1	Pre-show set-up (continued)	Dimmer 16 Dimmer 17 Dimmer 18 Dimmer 19 Dimmer 20 Dimmer 21 Dimmer 22 Dimmer 23 Dimmer 24 Dimmer 25 Dimmer 26 Dimmer 27 Dimmer 28 Dimmer 29 Dimmer 30 Dimmer 31		0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0		Independent
	2	Two minute cue from sound	House Lights	7	3	10	
	3	On last word of ballad	House Lights	3	0	1	
1	4	With curtain	Dimmer 26 Davis Master	10	0		Lightning Flash Master off
	5		Dimmer 26 Davis Master	0	10		Lightning Flash Master on
	6		Dimmer 26 Davis Master	10	0		Lightning Flash Master off

TABLE 5--Continued

<u>SCRIPT PAGE</u>	<u>CUE #</u>	<u>CUE DESCRIPTION</u>	<u>SWITCHBOARD</u>	<u>FROM</u>	<u>TO</u>	<u>COUNT</u>	<u>SPECIAL INSTRUCTIONS</u>
1	7		Dimmer 26 Davis Master	0	10		Lightning Flash Master on
	8	John's line: "Conjur Man, Conjur Man."	Dimmer 23 Dimmer 26	0	7	2	Lighting Flash
	9	After John has been silhouetted for a moment.	Dimmer 14 Dimmer 15	0 0	10 10	5 5	
	10	Conjur Man reaches mountain top.	Dimmer 13 Dimmer 16 Dimmer 17	0 0 0	4 10 10	5 5 5	
2	11	John's line: "But it don't differ, Conjur Man."	Dimmer 14	10	0	3	
3	12	Conjur Man's line: "Witch Boy, listen at me talkin'."	Dimmer 14 Dimmer 18	0 0	10 10	10 10	
5	13	With witches exit.	Dimmer 14 Dimmer 18	10 10	0 0	2 2	
7	14	John's line: "I'll be a witch no more."	Dimmer 26 Dimmer 15 Dimmer 16 Dimmer 17 Dimmer 23 Davis Master	 10 10 10 4	 0 0 0 0		Lightning flash. Blackout with lightning. Blackout with lightning. Blackout with lightning. Blackout with lightning. Blackout with lightning.

TABLE 5---Continued

<u>SCRIPT PAGE</u>	<u>CUE #</u>	<u>CUE DESCRIPTION</u>	<u>SWITCHBOARD</u>	<u>FROM</u>	<u>TO</u>	<u>COUNT</u>	<u>SPECIAL INSTRUCTIONS</u>
7	15	On lyrics: "Thar ain't."	Bank Master A	0	10		Quick fade-up
			Bank Master B	0	10		Quick fade-up
			Davis 1		7		Quick fade-up
			Davis 2		7		Quick fade-up
			Davis 3		7½		Quick fade-up
			Davis 4		7½		Quick fade-up
8	16	Miss Metcalf's line: "I reckon, Mr. Jenkins, and it look like rain to-night."	Dimmer 26				Lightning flash
9	17	Smellicue's line: "Hope this here rain don't start it up again."	Dimmer 26				Lightning flash
11	18	Barbara crosses toward small ramp.	Dimmer 22	0	10		
12	19	With autoharp: John appears on rock.	Dimmer 14	0	10		Must fade-up with autoharp
	20	John crosses to long ramp.	Dimmer 23	0	10		Cross fade
			Dimmer 14	10	0		
	21	As John moves to middle ramp.	Dimmer 24 Dimmer 23	0 10	10 0		Cross fade
	22	John steps to stage floor.	Dimmer 24	10	0	10	

TABLE 5--Continued

<u>SCRIPT PAGE</u>	<u>CUE #</u>	<u>CUE DESCRIPTION</u>	<u>SWITCHBOARD</u>	<u>FROM</u>	<u>TO</u>	<u>COUNT</u>	<u>SPECIAL INSTRUCTIONS</u>
13	23	Marvin crosses to Barbara.	Bank Master A Bank Master B	10 10	6 6	5 5	
14	24	John crosses to C., Marvin follows.	Dimmer 3 Dimmer 5	10 10	6 6		
14	25	Marvin's line: "You'll think the lightnin' struck you."	Dimmer 26				Lightning flash
14	26	Marvin's line: "The number is three." John raises his hand.	Dimmer 26				Lightning flash
15	27	At end of dance.	Dimmer 26				Lightning flash
16	28	Crowd goes off.	Dimmer 1 Dimmer 3 Dimmer 4 Dimmer 5 Dimmer 6	10 6 10 10 6	0 0 0 0 0	10 10 10 10 10	
17	29	John's line: "Faster than the storm a- blowin'."	Dimmer 26				Lightning flash
17	30	John's line: "We got at least a year."	Dimmer 26 Dimmer 2 Bank Master B	10 6	0 0		Lightning flash Fade down with lightning

TABLE 5--Continued

<u>SCRIPT PAGE</u>	<u>CUE #</u>	<u>CUE DESCRIPTION</u>	<u>SWITCHBOARD</u>	<u>FROM</u>	<u>TO</u>	<u>COUNT</u>	<u>SPECIAL INSTRUCTIONS</u>
17	31	As John and Barbara exit.	Davis 1	7	0	10	
			Davis 2	7	0	10	
			Davis 3	7 $\frac{1}{2}$	0	10	
			Davis 4	7 $\frac{1}{2}$	0	10	
17	32	Pre-set for Scene 3.	Dimmer 1	0	4 $\frac{1}{2}$		
			Dimmer 4	0	7		
			Dimmer 8	0	7		
			Dimmer 9	0	5		
17	33	Floyd begins to sing.	Bank Master A	0	10	7	
			Davis 1	0	10	7	
			Davis 4	0	7	7	
24	34	Floyd exits.	Dimmer 1	4 $\frac{1}{2}$	0	10	
			Dimmer 4	7	0	10	
26	35	Floyd enters.	Dimmer 4	0	7	5	
26	36	John enters.	Dimmer 1	0	4 $\frac{1}{2}$	5	
28	37	Mr. and Mrs. Allen exit.	Dimmer 1	4 $\frac{1}{2}$	0	10	
			Dimmer 4	7	0	10	
29	38	John's line: "I promise you that."	Bank Master B	10	0	1	Quick cross-fade.
			Dimmer 20	0	10	1	
30	39	Fair Witch's line: "Leave us for a human?"	Bank Master B	0	10	1	Quick cross-fade.
			Dimmer 20	10	0	1	
30	40	Marvin enters.	Dimmer 1	0	10	5	
			Dimmer 4	0	10	5	

TABLE 5--Continued

<u>SCRIPT PAGE</u>	<u>CUE #</u>	<u>CUE DESCRIPTION</u>	<u>SWITCHBOARD</u>	<u>FROM</u>	<u>TO</u>	<u>COUNT</u>	<u>SPECIAL INSTRUCTIONS</u>
30	41	John's line: "That's how things is standing."	Dimmer 1	10	0	10	
			Dimmer 4	10	0	10	
			Dimmer 8	7	0	10	
			Dimmer 9	5	0	10	
31	42	John and Barbara exit.	Davis 1	10	0	10	
			Davis 4	7	0	10	
31	43	Pre-set for Scene 3.	Bank Master A		0		
			Dimmer 2		10		
			Dimmer 4		10		
			Dimmer 5		10		
			Dimmer 6		7		
			Bank Master B		0		
			Dimmer 11		10		
31	44	Smellicue begins to sing.	Bank Master A		10	1	Quick fade-up
			Bank Master B		10	1	
			Davis 1		7		
			Davis 4		7		
32	45	Smellicue's line: "He wanted back the ring thar daughter Agnes wore."	Davis 5	10	0	10	
			Davis 6	7	0	10	
33	46	Burt's line: "I'm skeered."	Dimmer 5	0	10		
			Dimmer 6	0	7		
41	47	Crowd: "Wash 'em in the Blood of the Lamb!"	Dimmer 4	10	0		
			Dimmer 5	10	0		

TABLE 5--Continued

<u>SCRIPT PAGE</u>	<u>CUE #</u>	<u>CUE DESCRIPTION</u>	<u>SWITCHBOARD</u>	<u>FROM</u>	<u>TO</u>	<u>COUNT</u>	<u>SPECIAL INSTRUCTIONS</u>
	47	Continued	Dimmer 11	10	0		
			Dimmer 2	10	8		
42	48	Haggler's line: "And now, kiss the bride."	Dimmer 2	8	0	20	Out with curtain
			Dimmer 6	7	0	10	
	49	Curtain.	House Lights	0	7	10	
	50	Act II pre-set.	Grand Master		10		
			Davis 1		10		
			Davis 2	7	10	5	
	51	Cue from Stage Manager.	House Lights	7	3	5	
	52	Cue from Stage Manager.	House Lights	3	0	5	
44	53	Curtain	Dimmer 7	0	6	3	
44	54	Witches enter.	Dimmer 20	0	10	1	Abrupt change
			Dimmer 21	0	10	1	
			Dimmer 7	6	5	1	
			Dimmer 10	0	5	1	
			Dimmer 11	0	5	1	
44	55	Barbara's line: "Where are you."	Dimmer 20	10	0	10	
			Dimmer 21	10	0	10	
			Dimmer 10	5	0	10	Hold for glow as Barbara crosses
			Dimmer 11	5	0	10	
			Dimmer 7	5	6		
			Davis 2	10	8		Very slow fade-in; operator must watch cyc for imperceptable fade.
			Davis 3	0	6		
			Davis 4	0	7		



TABLE 5--Continued

<u>SCRIPT PAGE</u>	<u>CUE #</u>	<u>CUE DESCRIPTION</u>	<u>SWITCHBOARD</u>	<u>FROM</u>	<u>TO</u>	<u>COUNT</u>	<u>SPECIAL INSTRUCTIONS</u>
47	56	Barbara's line: "We git along."	Dimmer 2 Dimmer 5 Dimmer 6	0 0 0	5 5 5	10 10 10	
48	57	John starts to throw lightning bolt.	Dimmer 20 Dimmer 21 Dimmer 2 Dimmer 5 Dimmer 6 Davis 2 Davis 3 Davis 4	0 0 5 5 5 8 6 7	10 10 0 0 0 10 0 0	1 1 1 1 1 1 1 1	Quick cross-fade
48	58	John and witches exit.	Dimmer 20 Dimmer 21	10 10	0 0	1 1	
48	59	Mrs. Bergen's entrance.	Dimmer 4 Dimmer 8	0 0	4 4	5 5	
54	60	John crosses to S.R.	Dimmer 4 Dimmer 7 Dimmer 14 Dimmer 15	4 0 0 0	0 5 10 10	4 4 6 6	With autoharp
56	61	Fair Witch's line: "You'll be sorry."	Dimmer 14 Dimmer 15	10 10	0 0	1 1	Quick fade-out
56	62	John's line: "Barbara, Barbara Allen."	Dimmer 7	5	0	3	
56	63	John falls at foot of bed.	Dimmer 8	4	0	1	Quick fade-out

TABLE 5--Continued

<u>SCRIPT PAGE</u>	<u>CUE #</u>	<u>CUE DESCRIPTION</u>	<u>SWITCHBOARD</u>	<u>FROM</u>	<u>TO</u>	<u>COUNT</u>	<u>SPECIAL INSTRUCTIONS</u>
56	64	Black Witch's line: "Conjur Man."	Dimmer 14	0	10	4	
			Dimmer 15	0	10	4	
			Dimmer 23	0	10	4	
57	65	Conjur Man moves center.	Dimmer 16	0	10	4	
			Dimmer 17	0	10	4	
			Dimmer 19	0	10	4	
			Dimmer 23	10	0	4	
58	66	Conjur Man moves left.	Dimmer 18	0	10	4	
58	67	Dark Witch's line: "John will be a witch again tonight."	Dimmer 14	10	0	3	
			Dimmer 15	10	0	3	
			Dimmer 16	10	0	3	
			Dimmer 17	10	0	3	
			Dimmer 18	10	0	3	
			Dimmer 19	10	0	3	
			Davis 1	10	0	3	
			Davis 2	10	0	3	
	68	Pre-set for Scene 4.	Dimmer 30	0	10	2	
			Davis 5	0	7	2	
			Davis 6	0	5½	2	
59	69	Podium wagon stops.	Dimmer 4	0	10	5	
			Dimmer 5	0	10	5	
			Dimmer 2	0	10	5	
			Dimmer 1	0	5	5	
			Dimmer 3	0	5	5	

TABLE 5--Continued

<u>SCRIPT PAGE</u>	<u>CUE #</u>	<u>CUE DESCRIPTION</u>	<u>SWITCHBOARD</u>	<u>FROM</u>	<u>TO</u>	<u>COUNT</u>	<u>SPECIAL INSTRUCTIONS</u>
60	70	Allen family enters.	Dimmer 22	0	7	5	
61	71	Smellicue enters.	Dimmer 22	7	0	5	
66	72	Witches appear on rock.	Dimmer 14	0	6	3	Must be with autoharp.
68	73	Haggler's line: "Show her, Gawd, the fruit of her sin."	Dimmer 4 Dimmer 5	10 10	4 4	10 10	
68	74	Group: "Hep her, Gawd, see the trouble she in!"	Dimmer 27 Dimmer 1 Dimmer 3 Dimmer 14	0 5 5 6	5 3 3 0	10 5 5 10	
69	75	John's line: "Barbara, Barbara Allen!"	Dimmer 1 Dimmer 3 Dimmer 4 Dimmer 5	3 3 4 4	0 0 0 0	10 10 10 10	
69	76	Barbara crosses up right.	Dimmer 5 Dimmer 22	0 0	4 $\frac{1}{2}$ 4 $\frac{1}{2}$	5 5	
69	77	Barbara looks back at church.	Dimmer 29 Dimmer 30 Dimmer 24 Davis 5 Davis 6 Davis 1 Davis 2	5 10 0 7 5 $\frac{1}{2}$ 0 0	0 0 10 0 0 10 10	5 5 10 5 5 5 5	Cross fade.

TABLE 5--Continued

<u>SCRIPT PAGE</u>	<u>CUE #</u>	<u>CUE DESCRIPTION</u>	<u>SWITCHBOARD</u>	<u>FROM</u>	<u>TO</u>	<u>COUNT</u>	<u>SPECIAL INSTRUCTIONS</u>
70	78	Black Witch's line:	Dimmer 14	0	10	3	
		"What the matter, gal?"	Dimmer 23	0	10	3	
71	79	Conjur Man enters.	Dimmer 15	0	10	5	
			Dimmer 16	0	10	5	
			Dimmer 17	0	10	5	
			Dimmer 19	0	10	5	
72	80	Conjur Man crosses left.	Dimmer 18	0	10	5	
73	81	Conjur Man exits.	Dimmer 18	10	0	5	
74	82	John's line: "None a the words."	Dimmer 25	0	10		Independent switch
			Dimmer 13	0	4	5	
76	83	Fair Witch's line: "Witch boy!"	Dimmer 26				Lightning flash
			Grand Master	10	0	1	Fade with lightning
			Davis Master				Blackout with lightning.
	84	Curtain call.	Grand Master	0	10		With curtain
		Cue from stage manager.	Bank Master F	0	10		
	85	Cue from stage manager.	House Lights	0	7	6	

## SOUND PLOT

TABLE 6

## SOUND PLOT

NOTE: At 7:30, turn on and check out equipment and cue tape for the first recorded sound.

NOTE: All thunder cues from backstage thundersheet and recorded sound.

<u>SCRIPT PAGE</u>	<u>CUE #</u>	<u>CUE DESCRIPTION</u>	<u>SPECIAL INSTRUCTIONS</u>
	1	Pre-show music	Begins 8:04
	2	Thunder	Cue to end of music
	3	Thunder	After each verse of song, after last verse con- tinues until curtain is up and through John's first line.
1	4	Thunder after John's line: "Make me into a human!"	
2	5	Thunder after John's line: "Things like--lovin'."	
3	6	Thunder after Conjur Man's line: "And thar jes' one thing that wake him, and that the Lord Bawd Jesus."	
4	7	Thunder after Conjur Man's line: "Bein' human ain't so easy as ridin' on the night."	
5	8	Thunder after Conjur Woman's line: "I know that Barbara Allen's gonna birth yer child."	
6	9	Thunder after Conjur Woman's line: "You got to make Barbara Allen yer wife."	
7	10	Thunder after John's line: "I'll be a witch no more!"	Thunder continues through scene trans- ition.

TABLE 6--Continued

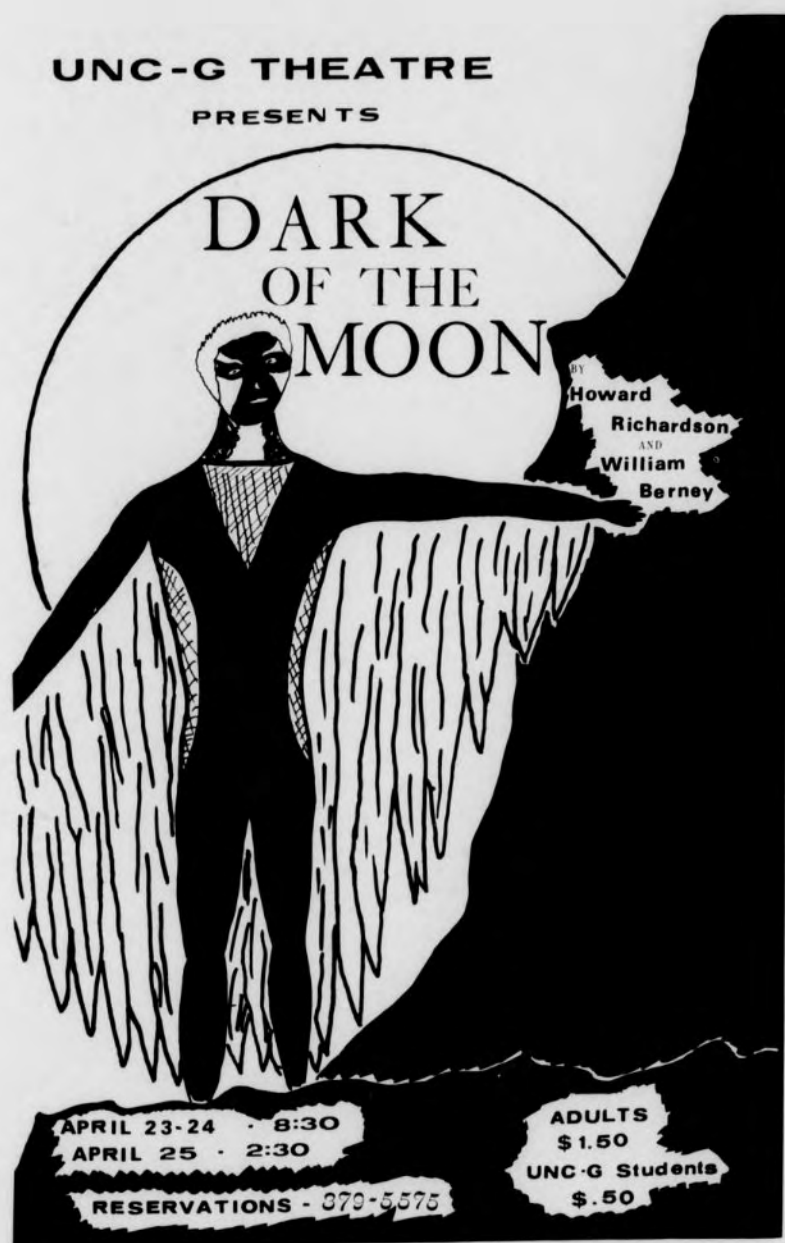
<u>SCRIPT PAGE</u>	<u>CUE #</u>	<u>CUE DESCRIPTION</u>	<u>SPECIAL INSTRUCTIONS</u>
8	11	Thunder after Miss Metcalf's line: "I reckon, Mr. Jenkins, and hit look like rain tonight."	
8	12	Thunder after Mrs. Summey's line: "Ain't felt right smart fer nigh on two years."	
9	13	Thunder after Smellicue's line: "Hope this here storm don't start it up again."	
14	14	Thunder after Marvin's line: "You'll think the lightnin' struck you."	
15	15	Thunder at end of dance.	
17	16	Thunder after John's line: "We'll dance faster than the lightnin', faster than the storm a-blowin'."	
17	17	Thunder after John's line: "We got at least a year."	Continues through scene change.
28	18	Shotgun blast.	Blank fired by stage manager.
28	19	Eagle cry after shotgun blast.	
31	20	Eagle cry after Barbara's line: "I'm mighty proud to marry you."	
43	21	Between acts, music.	Continues 15 minutes.
44	22	Eagle cry after John chops twice.	
49	23	Eagle cry after Mrs. Summey's line: "Shore am glad hit warn't no grandchild a mine!"	
51	24	Eagle cry after Mrs. Allen's line: "A witch fer a child."	



TABLE 6--Continued

<u>SCRIPT PAGE</u>	<u>CUE #</u>	<u>CUE DESCRIPTION</u>	<u>SPECIAL INSTRUCTIONS</u>
58	25	Thunder after Dark Witch's line: "The life a Barbara Allen."	
75	26	Eagle cry after John's line: "The last time I kin hold you in my arms and fee yer breath warm against my cheek--"	
76	27	Eagle cry after Fair Witch's line: "Witch boy!"	
	28	Post-show music.	After final curtain, continues 5 minutes.

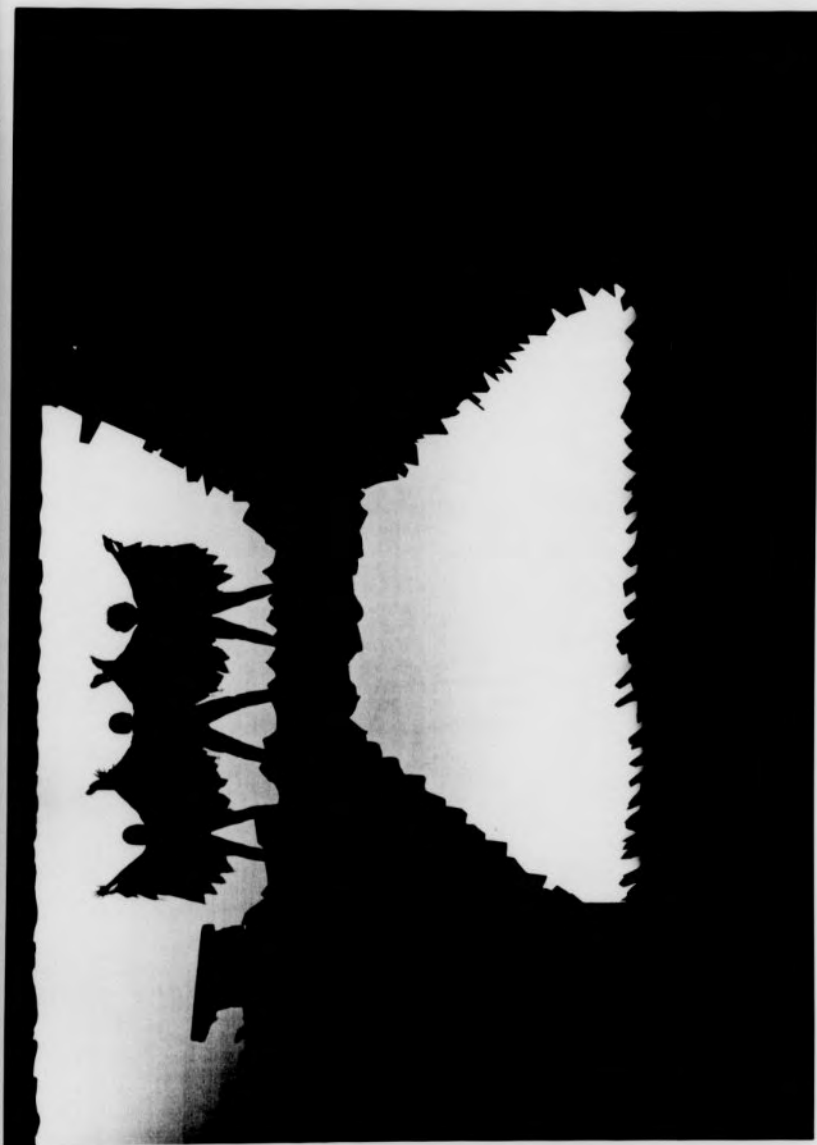
POSTER DESIGN



Poster Design

Figure 25

PRODUCTION PHOTOGRAPHS



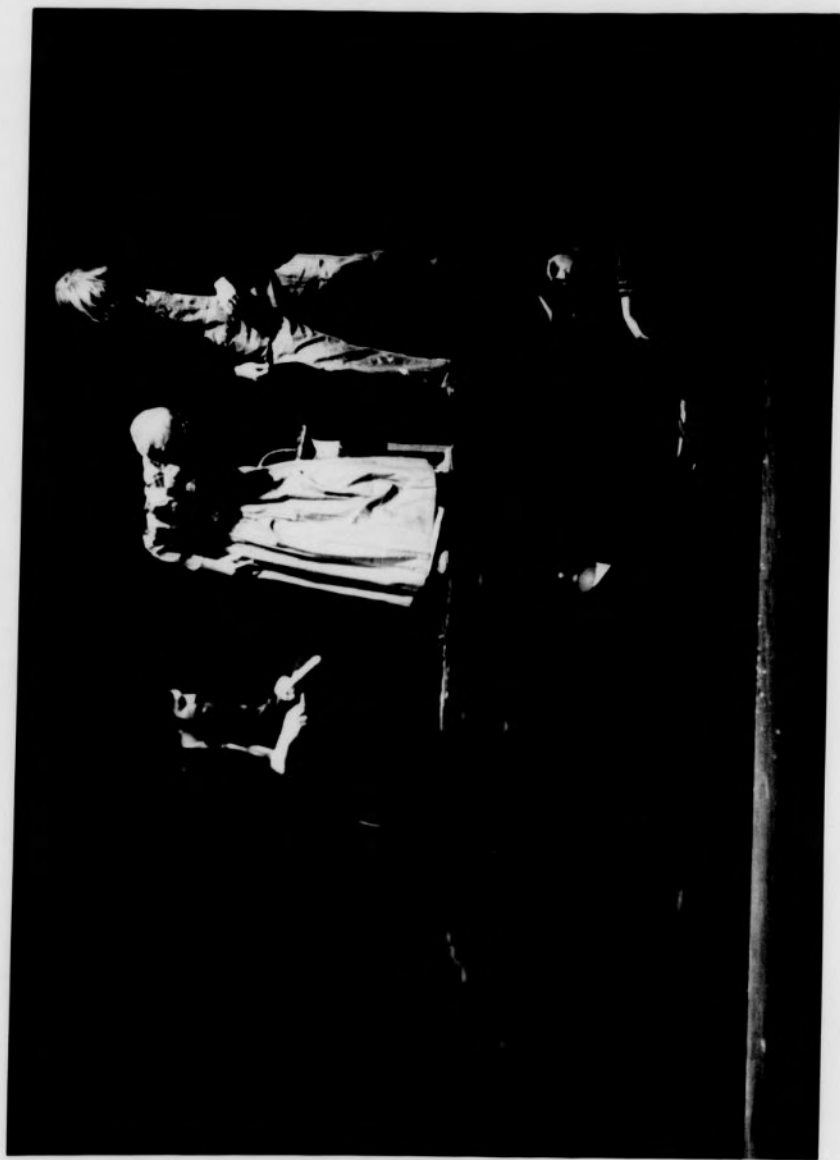
Opening-of-the-Show Silhouette

Figure 26



General Store

Figure 27



Allen Cabin

Figure 28





Revival Silhouette

Figure 29

### PART III

#### CRITICAL EVALUATIONS

### PART III

#### CRITICAL EVALUATIONS

As discussed in Part I, the settings were conceived in a very formalistic manner specifically for the reason of giving the actors space in which to perform the play. The mood and tension in the play were to be supported by the central massive mountain, the diagonal, jagged line, and the predominant black color throughout.

The weakness obvious in the overall impact was due to the lack of enough color in the scenes representative of the valley locations. More color would have been achieved in three ways. First, the costumes may have been more colorful; secondly, the lighting filter colors could have been more saturated; and thirdly, the settings for the valley scenes could have been represented in earth colors or natural colors.

It is the designer's feeling that the costumes were as colorful as they could be to be in keeping with the play itself, so the burden of color failure must fall on the filter colors used for lighting, the use of predominantly black set pieces in the valley settings, or both. If the designer had the opportunity to re-design the production, he would first attempt to achieve stronger color through the use of more saturated filter colors in the lighting instruments. The use of more saturated colors, coupled with a stronger directional approach could feasibly add sufficient color to the valley scenes. If, through experimentation with various colors, it was found that still more color was necessary for variety, or to help establish the environment in the

valley scenes, the colors of the set pieces should then be changed. Natural wood colors could be introduced into the general store, the Allen cabin, John and Barbara's cabin, and the church scenes, and the idea of a rock effect under the Allen cabin could be changed to a representation of a red-clay or earth effect.

#### Set Modifications

The two triangular ramps, planned to peak at heights of 5'2" and 6'3" were lowered to heights of 3'6" and 4'2" respectively. The smaller ramp, first built according to the original design and tested by the designer, proved to be difficult to walk on and the designer felt it necessary to reduce the angle of incline. The change was made, not to resolve the difficulty of actors walking up the ramp; such was considered in the planning of the original angles. The difficulty proved to be the descent of the ramps at this angle, an aspect which had been overlooked. Hence the change from a 40 degree to a 30 degree angle was necessary to facilitate descent of the ramps.

To achieve the same angle for the ramp to the mountain top an increase in its overall length from 20'6" to 28' was necessary. It should be noted that the actors, who may well have been terrified at the prospect of using the long ramp, had been introduced to the angle early in rehearsals by having the shorter ramps to work on. Although it was not possible to construct the large ramp until the stage was available, this designer believes that the actors got the "feel" of working on this steep incline through the use of the triangular ramps throughout rehearsals, and this acquired agility gave them confidence and poise in working on the large ramp.

The three-pointed rock unit on the mountain level, conceived specifically for the purpose of having the witches stand on the points, was decided to be too dangerous for this action early in the construction period. Although perfectly solid when weight was behind the points, much weight placed on the points put a serious strain on the entire mountain. For this reason the director was informed that movement planned for this unit would have to be modified. Instead of walking out on the points, it was necessary for the witches to lie or lean on the points. This use proved to be more effective than the action originally planned. Since the rock was used as a vantage point for spying on the valley scenes, it was more fitting to the mood for the witches to slink onto the rock instead of striding upon it.

The benches for the church scene, conceived and built as rough hewn, jagged-edged seats with three legs proved to be quite a problem. Balance of a three-legged bench is critical and with the strong movements by the actors, the concept was almost discarded for a sturdier construction. Plywood braces cut to conform to the legs and widening to the width of the seat at bench attachment and floor provided sufficient support for the action planned on these benches and preserved the three-legged effect.

A small point, and possibly one which bothered only the designer, was the elimination of the woodpile from the woodchopping scene. Although there was very little on the stage at the time, the witches continually had trouble performing their dance in maneuvering around the chopping block and log. The designer felt that the elimination of the woodpile was necessary although reference to it was made by the

actors in such a way that the designer always felt that it should be there.

### Functionalism of the Set

As discussed in Part I, the mountain was intended to appear quite massive and overpowering. It is the designer's belief that this end was accomplished. In all scenes the cyclorama was lit at the top or bottom, or both, and the silhouette of the mountain, however subtly at times, was always there. Contributing to the overpowering effect of the mountain was the 13' high playing level. This height, coupled with lighting effects and emphasized by the arch-tunnel under the mountain, effectively enhanced the idea of a lofty abode for the supernatural characters. A lower playing level would have decreased the height of the arch and lessened the impact of the scenes played both under the arch and those played on the mountain level and, in general, lessened the overpowering effect of the mountain itself. It is the designer's belief that any decrease in the size or mass of the mountain could have only served to lessen the impact of the entire play.

In general, the designer was satisfied with the director's and/or actors' use of the settings supplied them. The one unit that could have received more effective use was the pastor's rostrum. The design was specifically related to the character of the preacher, a vulture-like character who preys on his congregation and almost completely dictates their lives. The design and executed construction of the podium was meant to reflect this aspect; to give the preacher an opportunity to display his overpowering character. To the designer's



eye, this unit cried out for action in keeping with it. The unit was designed specifically for the preacher to lean out over the front ledge and reign his power over his flock and especially over those characters seated on the mourner's bench directly below the ledge of the podium.

The use and effectiveness of the Allen cabin unit met the wishes behind its design. The four-foot height of the porch provided an effective playing level throughout the scene, and the entire concept of the unit proved its effectiveness when the witches, one of whom had been camouflaged in plain view throughout the scene, burst into action.

For the unit designed for John and Barbara's cabin, a sense of openness was desired. Only a bed and a fireplace were required for the scene, hence to use any other elements, or to enclose the scene with walls would have destroyed the openness. The action which grew out of the use of the unit defined no specific entrance or exit and further emphasized the sense of freedom, and proved to be an effective use of the unit.

The texturing planned and reported in Part I was found to be impractical early in the construction of the settings. It must be noted that one large factor contributing to the necessary modification of the planned texturing resulted from working with "second-hand" styrofoam panels. Although the designer planned his set accordingly, there were several facets of working with bits and pieces of styrofoam that he failed to consider. The styrofoam, ranging in width from 4" to 12" and in length from a few inches to 20 feet or so, had



previously been "fire-textured," thus in appearance a series of irregular pockets similar to rough-hewn lumber were obvious. These two aspects, widely varying size and previous texture, made flush fitting joints and the masking of these joints hardly practical. It was, therefore, decided to take advantage of the lines created by the joining of widths by laying the styrofoam diagonally on the flats and thus reinforcing the jagged lines of the design. Also this diagonal was varied in that the styrofoam for the front of the mountain was laid on at a rather steep diagonal running from bottom left to top right at approximately 60 degrees. The ramps were covered with styrofoam at an even steeper angle. The top-of-the-mountain silhouette reversed direction in its diagonal, creating a line which swept upward out of sight, giving the impression that there was more mountain above.

#### Costuming

With the predominantly black background of the setting, color was the primary consideration in costume design. Some analytical attempt was made to show character relationships through the color scheme, but in retrospect this aspect was of little value to the effectiveness of the costumes, or of the play. An example of such a character relationship was the idea of costuming Burt Dinwitty, Marvin Hudgin's young follower, in subdued colors of Marvin's costume. The availability of a turquoise flannel shirt for Burt resulted in the trial use of the shirt, and the realization that the character relationship lost nothing in the change. An attempt, however, to use an available blue-checked flannel shirt for the character of Mr. Bergen

definitely detracted from the character, with the result that the red shirt originally planned had to be acquired to properly clothe the character.

The costuming of John underwent major changes during the construction period. Since, by his desire to become human, he is different from the other witches, the designer felt that his witch costume should be different. In the first scene, therefore, John wore an open-necked black shirt, fitted black pants and scrim wings. When John comes to the valley, he is naive as to the ways of humans and still possesses his witch powers. His transformation was signified, therefore, only by the loss of the scrim wings. In the succeeding scenes, as he learns more of the ways of humans, and becomes more human in action, he wore a light blue, button-up shirt more in keeping with the valley people.

The use of a break-away costume for the final scene of the play was discarded simply because the effect was not important. John, therefore, entered the final scene in his black, open-necked shirt and his change back to a witch was shown completely through characterization. It is the designer's belief that this simplicity of costuming for John adequately supported his character transformation. It is further believed that the use of the scrim wings for John in the opening scene of the play was superfluous.

The costumes of the witches proved to be a special problem. Designed with scrim wings for an almost bat-wing effect, it was discovered that although scrim enhanced the effect sought in the opening-of-the-show silhouettes, it was less easy to work with than, say, a chiffon or some softer net-like material. The scrim material, cut in

a jagged effect, wrapped itself securely about the limbs of the actors as they performed their dance movements, necessitating the cutting of the wings to approximately half of the length planned for them. It is the designer's feeling, however, that very little, if any, effect was lost in this modification. A further modification of the witch costumes concerns the net cut-out effects at the sides of the costume. Instead of emphasizing their lithe, supple forms, these cutouts tended to thicken the waists of the witches, necessitating the removal of these side panels. With only the V-neck applique, which had been changed by this time from lamé to the net cutout effect, the figure was made to appear more slender.

A change of actors in the role of Edna Summey resulted in a change of characterization and, therefore, a change in costume consideration for the character. Edna's nature was changed from a raucous character to a soft-spoken, catty character, pious on the outside, however, sensual inside. The costume was changed from an orange print skirt and pastel green blouse to a yellow blouse and green print skirt to reflect the less outwardly warm nature.

#### Lighting

Many modifications were made in the lighting design. As reported in Part I, the system chosen was the McCandless warm-cool plus neutral from the front. Added to this was a rim light for each area. For the mountain environment, it was discovered that the rim lighting was best for the effect of a supernatural place as the abode of the witches and conjur people. Therefore, all instruments for these areas

were converted to "down-light" in a green-blue-green series for a very non-realistic effect which proved to be the most interesting lighting in the production. The original concept of lighting the mountain was to use very saturated colors and little intensity. It was quickly realized that a compromise would have to be made on this point and experimentation led the designer to the effects used in production.

The original intent of the overall lighting design was to contrast the non-realistic, colored light on the mountain with very pale colors producing white light for the valley scenes. Several modifications were made in the original design attempting to stay within this framework. The neutral straight-in light tended to flatten out the entire lighting and these instruments were eliminated. The lighting, however, remained flat because of the use of the pale colors and the lack of directional lighting.

The appearance of the witches in the valley scenes was accompanied by an abrupt change in lighting from the white-light of the valley to the blue color used for the witches in the mountain areas. The witches, as it were, carried their atmosphere with them wherever they went. For this purpose, the rim lighting instruments for the valley areas, along with the straight-in instruments, were employed. In addition, several special instruments were geled in the same blue filter and used exclusively for the witches.

The lighting for the valley scenes remained too flat and uninteresting and would have benefitted greatly by the introduction of more saturated filter colors and more of a directional approach. If, indeed, the designer had the opportunity to redesign the lighting,

he would begin with very saturated colors and lean toward more non-realistic effects for the valley scenes. An improvement to the lighting as it was used for this production would have been to have concentrated more on the direction of lighting and less on the use of intensity. For example, the birth scene was dimly lighted. A stronger light thrown from a low angle, possibly the fireplace, would have improved visibility and retained the mood sought by the designer. Light from such an angle would also have highlighted the design of the bed headboard and assisted in the foreshadowing the coming doom of the climax.

Achieving a satisfactory cyclorama illumination proved to be one of the biggest problems in the technical rehearsals. Because of the feeling that the mountain must be ever-present throughout the play, the designer felt that the cyclorama must always be illuminated for the mountain silhouette effect in front of it. The major problem, then, was to keep the intensity of the cyclorama lower than the intensity of the acting areas while achieving on the cyclorama the proper mood-color for the scene in progress. In general, this was achieved for the valley scenes by the exclusive use of the cyclorama footlights, and for the mountain scenes by the exclusive use of the top strips. With, for example, only the cyclorama footlights in use, sufficient illumination reached upward on the cyclorama to keep the silhouette of the mountain dimly visible. The problem was not completely solved for production, however. In the birth scene when dim area lights were used to establish the mood, proper color and intensity could not be established on the cyclorama. Several solutions have occurred to the designer. First, the use of strong directional lighting instead of



dim intensities could have been employed, as discussed above. Secondly, if the cyclorama masking, creating a right angle formed by the upstage border and up-right stage side leg, had been swagged and modeled to achieve the jagged arch effect as used under the mountain, it would have reduced the area of illumination on the cyclorama. This would have also, from a scenic standpoint, eliminated the only two straight lines in the design. It is the designer's belief that the use of strong directional lighting would have been sufficient to maintain proper illuminative balance between acting areas and cyclorama.

Because of the necessity for complete control of the lightning effect in coordination with other lighting effects, it was decided to control the lightning on a single switch in the lighting control booth. It was felt that the security of having more control was desirable in lieu of using more effective lightning and having far less control.

#### Makeup

The makeup for the valley characters was in the main straight makeup and no problems were encountered. The makeup for the witches was changed several times. The first attempt consisted of a black base with small silver diamond shapes outlining the eyes, nose, and mouth. This makeup would have been good for the camera, but was much too small in detail for the stage. Next a black base with a silver "V" from the forehead to a point at the upper lip was tried and from this came the final product in which the point of the silver "V" extended to the chin. With the facial features thus highlighted with silver, sufficient facial detail was visible.

For the Conjur Man and Conjur Woman, the concept was to wash out the features of the face, making them faceless as well as formless. Several attempts were made to achieve this effect. The conjur people were tried without makeup, with only dark circles around the eyes, with hair from their white wigs covering their faces and, finally, with completely black faces. With black faces there would have been sufficient highlighting on the forehead, nose, cheekbones, and chin. The full white wigs, however, continued to cover the facial features of the conjur people and, to a minor degree, lessened their effectiveness.

#### Special Effects

The environment for the conjur people and witches was created with the strong colored "down-light" instruments, lightning, and the use of thunder. The thunder, first produced on a backstage thunder-sheet, did not sufficiently resemble the sound of thunder. It was, therefore, supported with recorded sound and a bass drum in the pit, and used to emphasize strong movements and various lines of dialogue. Action by the conjur people was not effective. It is the designer's feeling that had flash pots been located on the mountain level, and had the Conjur Man had the use of a hand-held flash pot to further emphasize his movement and dialogue, the scenes on the mountain would have been infinitely more exciting.

The Linnebach projection used for the church scene was to represent a distorted stained glass window. It was originally planned to project from the front through the scrim and onto the reflector to



give a double image. No front projection position supplied a strong enough image, however, and the projector was moved to behind the cyclorama, placed on the floor and projected upward. The single projector did not cover enough of the cyclorama from the rear position, necessitating the use of a second projector. The two projectors, positioned behind the cyclorama, provided a strong, distorted image which enhanced the mood of the scene.

#### Summary

Although the designer is pleased with the effects of his design, several ideas have presented themselves for consideration if the opportunity to design Dark of the Moon should ever occur again. Since there are three levels of power present in the play, a playing level for each may be considered in a later design. The valley could occupy the stage level and have a ramp for access to the mountain. The witches, as the next higher level of power, could then be placed on a middle level with the most powerful conjur people occupying the highest level of the mountain. The arch-tunnel under the mountain sufficiently proved its effectiveness and would be retained in a later design. It is the designer's belief that the Allen cabin could be more effectively placed in front of the arch but off-center, and John and Barbara's cabin most effectively placed directly under and in the center of the arch. In addition, a circular cyclorama as a background would eliminate masking problems and more effectively carry the impact of the central mountain element. As discussed above, cyclorama intensity problems could be eliminated through the use of strong, directional lighting and the total visual impact would be heightened.

### Conclusion

Although many points have been critically discussed, the impact and dominance of the mountain was obvious, the costumes added color to the overall design and were appropriate for the play, and the lighting design supported the mood of the play and was a strong feature of the technical aspects.

In general, the attempted effects were successful. The setting, lights, and costumes merged into a coherent visual design.

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